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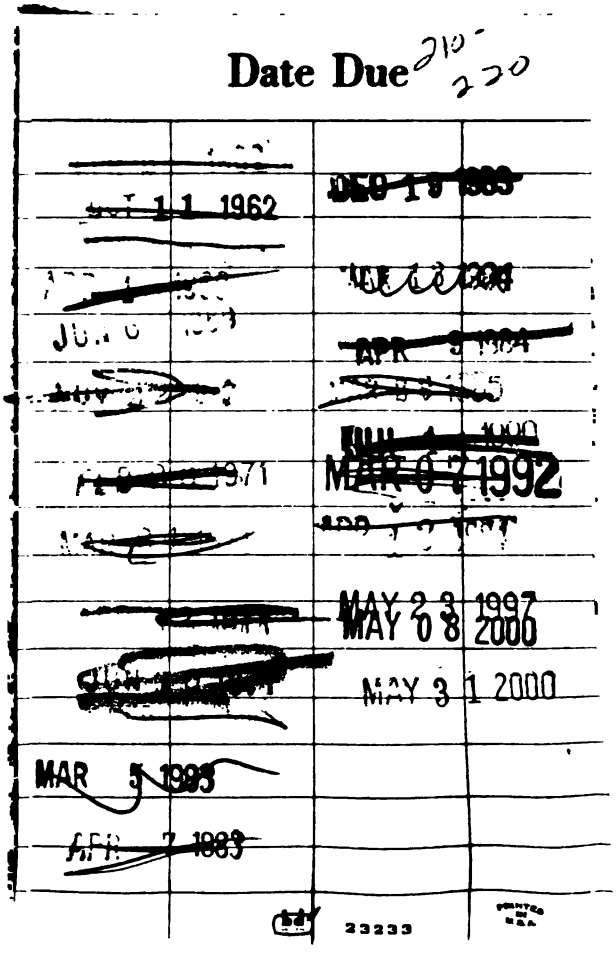

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LOUISE

GUSTAVE CHARPENTIER

ENGLISH TRANSLATION

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To Monsieur ALBERT CARRÉ

Director of the Opéra-Comique

in recognition

of his friendly collaboration

G. C.

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THÉATRE NATIONAL DE L'OPÉRA-COMIQUE

LOUISE

A Musical Romance

IN

FOUR ACTS AND FIVE TABLEAUX

BY

GUSTAVE CHARPENTIER

English Translation by HENRY GRAFTON CHAPMAN

Vocal Score. Net : 20 francs.

PARIS

AU MÉNESTREL, 2bis, rue Vivienne, HEUGEL & Cie

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LOUISE

A MUSICAL ROMANCE IN FOUR ACTS AND FIVE TABLEAUX

Words and Music

BY

GUSTAVE CHARPENTIER

Given for the first time at the Théâtre National de l'Opéra-Comique, on February 2d 1900, under the direction of M. ALBERT CARRÉ.

Leader of the Orchestra:	Stage Director:	Singing Master:	Chorus Master:
M. A. MESSAGER	M. A. VIZENTINI	M. L. LANDRY	M. HENRI CARRÉ

CHARACTERS

Women. LOUISE.	Men. JULIAN.
HER MOTHER.	FATHER OF LOUISE.
IRMA.	A NOCTAMBULIST.
CAMILLE.	A RAGMAN.
GERTRUDE.	AN OLD BOHEMIAN.
AN ERRAND GIRL.	A SONG-WRITER.
ELISE.	A JUNKMAN. — A PAINTER.
BLANCHE.	FIRST PHILOSOPHER.
SUZANNE.	A YOUNG POET.
A STREET SWEEPER.	A STUDENT.
A YOUNG RAG-PICKER.	FIRST POLICEMAN.
A FOREWOMAN.	SECOND PHILOSOPHER.
A MILK-WOMAN.	A STREET ARAB.
A NEWSPAPER GIRL.	A SCULPTOR.
A COAL-GATHERER.	AN OLD CLOTHES MAN
MARGUERITE.	SECOND POLICEMAN.
MADELINE.	AN APPRENTICE.
A DANCER.	THE KING OF THE FOOLS.

(HEARD OFF)

A BIRD-FOOD GIRL.	A POTATO VENDOR. — A BIRD-FOOD VENDOR.
A GREEN PEAS VENDOR.	A GREEN PEAS VENDOR.
A POTATO VENDOR.	A BARREL VENDOR. — A BROOM VENDOR.

STREET PEDDLERS, HOUSEKEEPERS, WORKMEN AND WORKWOMEN, BOHEMIANS, GRISETTES, PROWLERS, BEGGARS, ETC.

SCENE — Paris. **TIME — The Present.**

In the third Act

THE CROWNING OF THE MUSE OF MONTMARTRE

Dances arranged by Mme MARIQUITA.

Scenery by M. JUSSEAUME. — Costumes by M. BIANCHINI

« Le Plaisir de Paris », after a design by M. ROCHEGROSSE.

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TABLE

Pages.

Prelude 1

ACT I

(A room in the mansard of a working man's tenement.)

SCENE I. — JULIAN, LOUISE.
JULIAN : *O loving heart! O promised heart!* 2
LOUISE : *I must have been crazy to promise such a thing* 5
JULIAN : *A long long time I had lived in this chamber* 11
JULIAN : *Can any music express the bewilderment of my eyes* 17

SCENE II. — JULIAN, LOUISE, MOTHER.
LOUISE : *I, yes, I had noticed you.* 21
LOUISE : *Another time, in the court* 22
MOTHER : *What's coming now?* 25
LOUISE, JULIAN : *Our two hearts close to each other* 28
MOTHER : *Are you going to stop talking* 30

SCENE III. — LOUISE, MOTHER.
MOTHER : *It was my best beloved* 32
LOUISE : *Why will you not let us get married?* 36

SCENE IV. — LOUISE, MOTHER, FATHER.
FATHER : *Hello : The soup is ready?* 42
FATHER : *Oh, what a day* 44
FATHER : *Happiness, I think, lies in being just as we are* 49
FATHER : *Oh, my dear child, Ah! Louise* 62

ACT II

FIRST TABLEAU

(An open crossways at the foot of the Hill of Montmartre.)

Prelude « Paris Awakes » 74

SCENE I. — THE LITTLE RAG-PICKER, THE COAL GATHERER, THE NOCTAMBULIST, THE PAPER-FOLDER, THE JUNKMAN, THE MILK-WOMAN, THE RAGMAN.
LITTLE RAG-PICKER : *To think now there are women* 77
NOCTAMBULIST : *Very pretty, early bird... How sarcastic is Fate* 78
NOCTAMBULIST : *The Pleasure of Paris am I. — I go to every maiden* 84
RAGMAN : *Oh! I know him well, the wicked wretch* 88
JUNKMAN : *Pshaw! In almost every home it is just the same* 92

SCENE II. — SAME (except the Noctambulist), TWO POLICEMEN, A STREET ARAB, THE STREET SWEEPER.
1st POLICEMAN : *Beautiful day!* 94
STREET SWEEPER : *I'd a carriage and pair* 95

SCENE III. — SAME (except the Ragman and Junkman), JULIAN, THE BOHEMIANS, AN APPRENTICE.
THE PAINTER : *Is it here* 101
THE SONG-WRITER : *Bohemia's sons we prove us* 105
1st PHILOSOPHER : *Old man, the one hope of working-men* 107

SCENE IV. — JULIAN, STREET VENDORS.
JULIAN : *She will soon appear, my joy, my despair* 113
STREET VENDORS : *Chairs mended! any chairs to mend* 115
JULIAN : *Ah! the song of Paris* 118

SCENE V. — JULIAN, BLANCHE, MARGUERITE, SUZANNE, GERTRUDE, CAMILLE, IRMA, THE ERRAND GIRL, ELISE, MADELEINE.
THE WORKING-GIRLS : *Hello! Hello! How do you do?* 121

SCENE VI. — MOTHER, LOUISE, STREET VENDORS.
MOTHER : *What makes you look around* 125

SCENE VII. — JULIAN, LOUISE, WORKING-GIRLS, STREET VENDORS.
LOUISE : *Let me go, oh! I beg you* 126
JULIAN : *Ah! Louise, if you love me, then come* 134

SCENE VIII. — JULIAN, STREET VENDORS.
OLD CLOTHES MAN : *Ol'clo'! Ol'clo'!* 139

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SECOND TABLEAU

Pages.

Interlude 142

SCENE I. — LOUISE, IRMA, CAMILLE, GERTRUDE, THE ERRAND-GIRL, ELISE, SUZANNE, MARGUERITE, BLANCHE, MADELEINE, FOREWOMAN, WORKWOMEN, YOUNG AND OLD.

BLANCHE : *This makes me tired... I don't seem to get it right* 149
GERTRUDE : *How charming is a love adventure* 165
CAMILLE : *Whence comes this force we feel.* 166
IRMA : *Oh! I, when I walk in the streets* 169

SCENE II. — SAME, JULIAN off.

WORKWOMEN : *Ah! the music* 176
JULIAN : *Oh! in the distant city* 178
WORKWOMEN : *Is it not touching* 182
JULIAN : *If thy soul has forsworn all the joys of the past* 186
GERTRUDE : *Louise, what is it* 199

ACT III

(A small garden on the slope of the Hill of Montmartre.)

Prelude « Towards the distant City ». 206

SCENE I. — LOUISE, JULIAN.

LOUISE : *E'er since the day when unto thee I gave me* 210
JULIAN : *Right of Experience : That's to say, ancient tradition.* 225
JULIAN : *Ah! Beauty, are you sorry you ever came* 233
LOUISE, JULIAN : *Paris, the citadel of strength and light* 239
LOUISE : *See the lovely night* 247
JULIAN : *Oh we! we are lovers all* 248
LOUISE : *Oh! every word is ideal* 250

SCENE II. — BOHEMIANS, GRISETTES, BOYS, BEGGARS, PROWLERS, PEOPLE OF MONTMARTRE, DAUGHTERS OF JOY, THE NOCTAMBULIST, IRMA, CAMILLE, THE ERRAND-GIRL, BLANCHE, ELISE, SUZANNE, MARGUERITE, GERTRUDE, MADELEINE, JULIAN, LOUISE.

A BOHEMIAN : *Are they here?* 263
GRISETTES AND BOHEMIANS, off : *Come, help yourselves, fair dames.* 265
PEOPLE OF MONTMARTRE : *Wonder who these people are* 272
Entrance of the King of the Fools : GENERAL CHORUS : *Day of delight, and day of love.* . . . 285

SCENE III. — **The Crowning of the Muse of Montmartre.** THE SAME.

THE KING OF THE FOOLS : *Mercury, light footed god... Oh! thou fairest! behold this dancer.* 291
BOHEMIANS : *Louise, dost thou consent to be the queen.* 302
GENERAL CHORUS : *Am'rous beauty bright* 304
Entrance of Mother : GENERAL CHORUS : *Look you there! Who is yonder woman* 318

SCENE IV. — MOTHER, JULIAN, LOUISE, RAGMAN.

MOTHER : *I have not come to quarrel* 326
RAGMAN : *A father seeking his daughter* 335
JULIAN : *'Tis well, go, be bearer of his joy* 338

ACT IV

(Same scene as Act I.)

Prelude 340

SCENE I. — FATHER, MOTHER, LOUISE.

MOTHER : *You had best come over here by the window* 342
FATHER : *What happiness can the poor hope to have?... Weary slaves condemned to labour* . 346
FATHER : *A child's born to you... Then one day comes along a stranger* 352
MOTHER : *You must know it can't be thought of* 358

SCENE II. — SAME, Distant voices.

LOUISE : *Good night, Father* 362
FATHER : *Louise! Louise! Look at me now... Stay here stay here and rest* 363
LOUISE : *For my joy! You have but to say the word.* 368
FATHER : *But the freedom you wish to have . Louise, O my dear child! who would have said* 374
LOUISE : *Each soul has a right to its freedom* 379
FATHER : *Ah! it is not you.* 381
DISTANT VOICES : *O beauty!* 382
LOUISE : *Paris!... Paris is calling... O 'tis the magic, the delicious music* 385
LOUISE : *Paris, eternal festival of joy.* 389
LOUISE : *Let him come quickly, my beloved* 393
FATHER : *Ah! wicked creature, be gone* 399
MOTHER : *Father!... Ah! let her be* 402

SCENE III. — FATHER, MOTHER.

FATHER : *Louise! Louise! — O Paris!* 403

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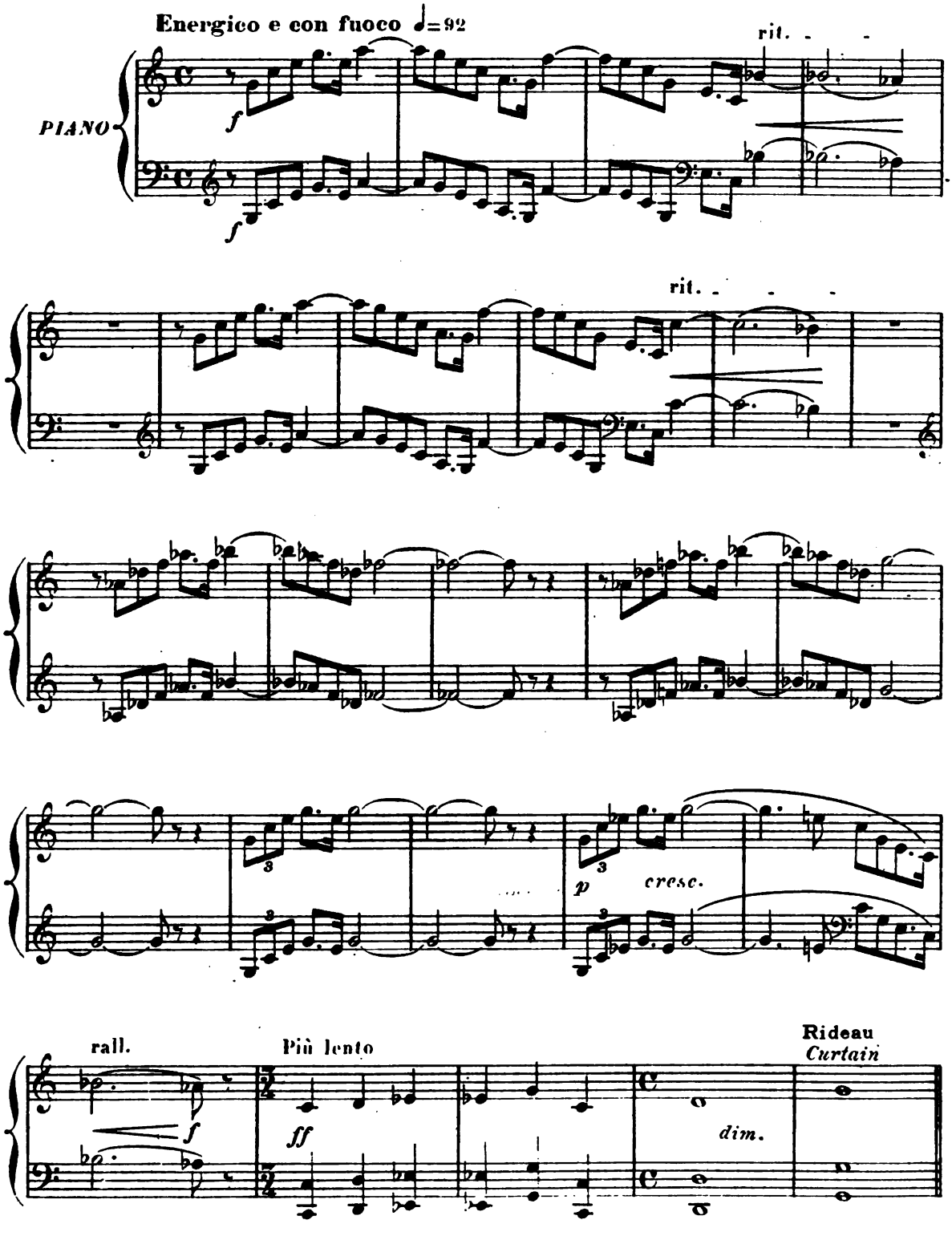
LOUISE

Roman Musical
Musical Romance
Novel

GUSTAVE CHARPENTIER

PRELUDE



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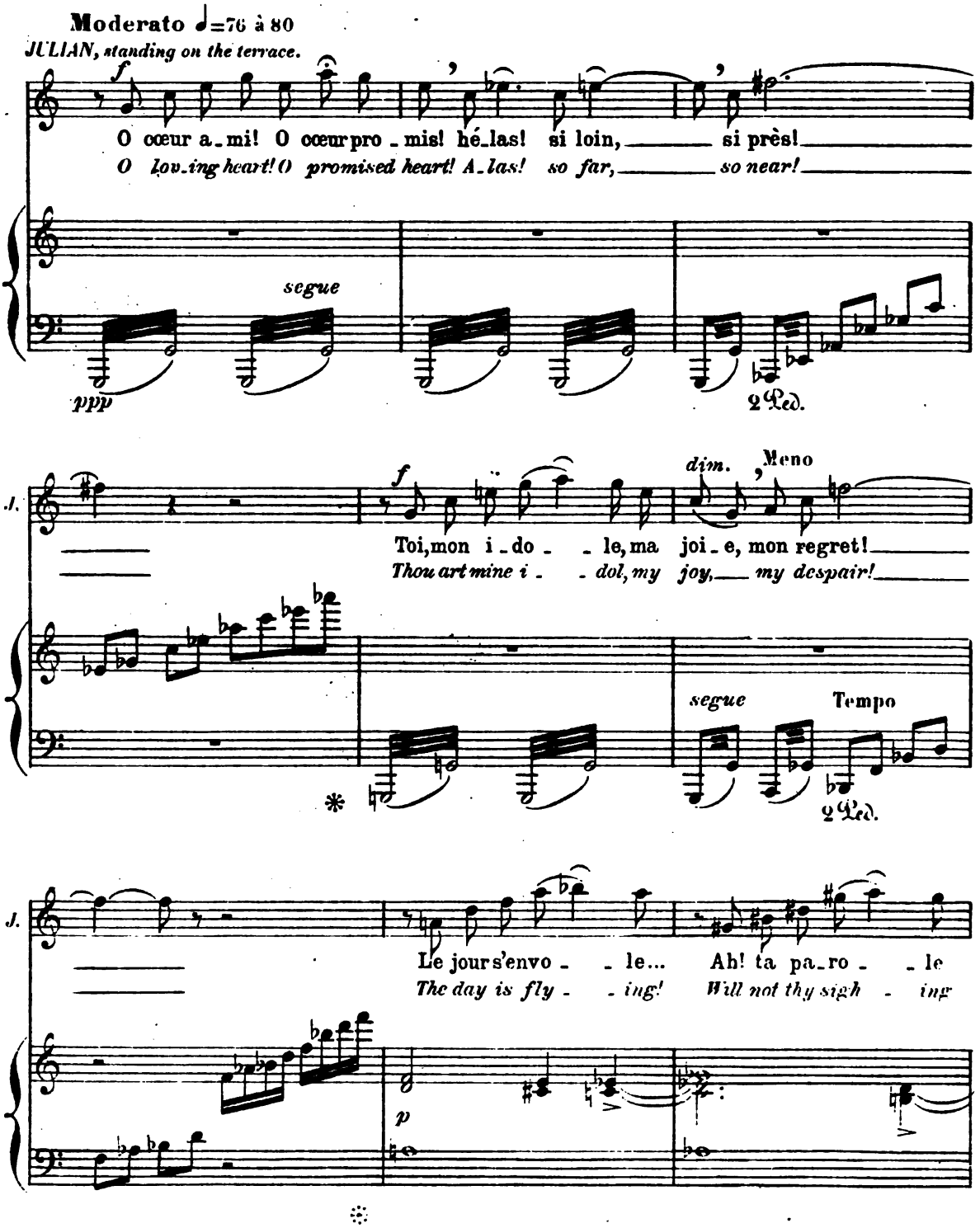
Act I

A room in the mansard of a working man's tenement. The entry door back; to right the kitchen; to left a glazed door. Down stage left a long window opening on the balcony. Beyond the balcony, roofs, and a bit of Paris sky. Opposite the balcony, but a little above it, a terrace in front of a small artist's studio.

Six o'clock. An evening in April.

SCENE I

Louise goes to the entry door, listens cautiously, and then goes towards the balcony. She first peeps through the curtains, then opens the window and appears to Julian.



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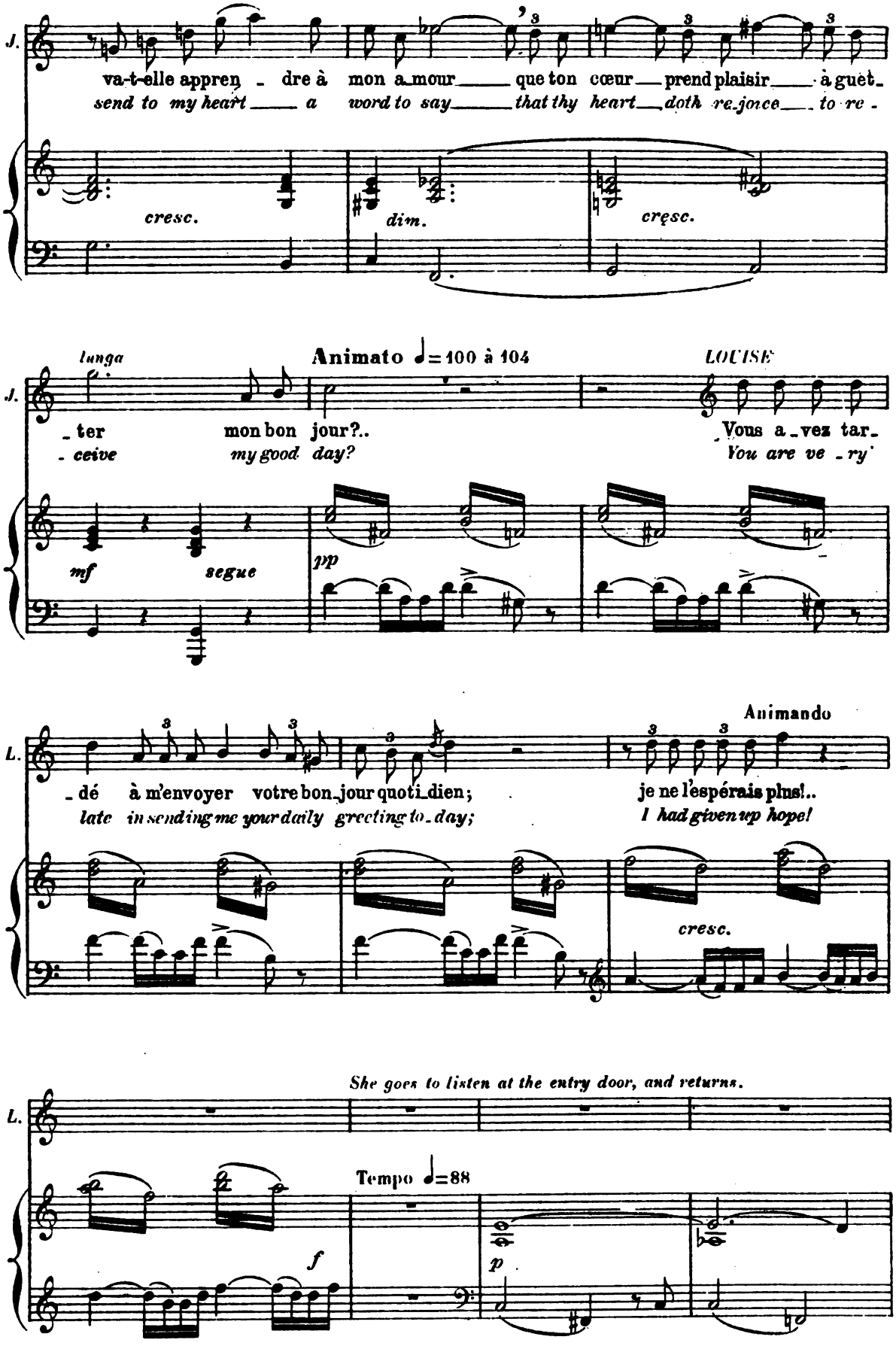

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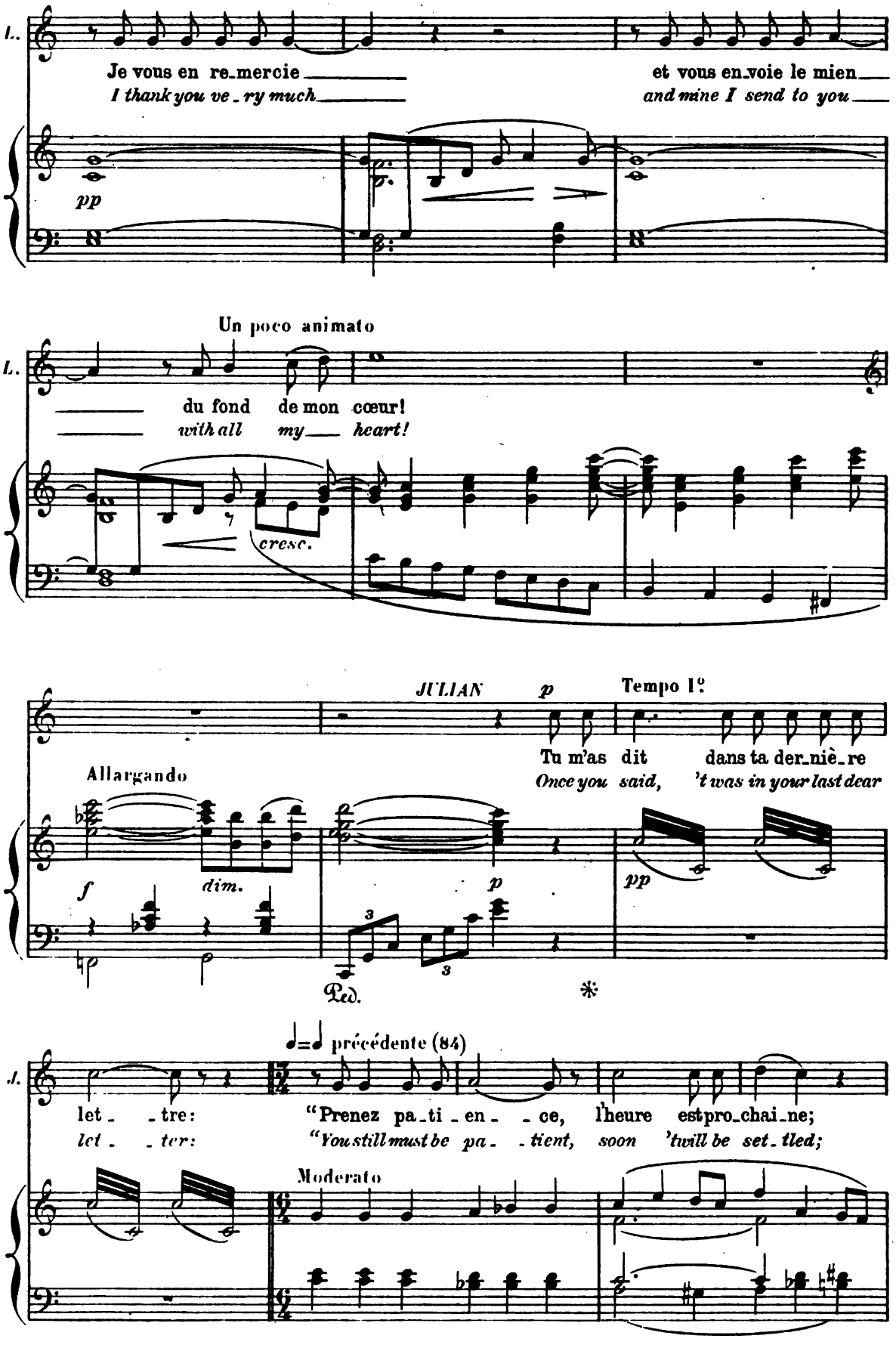

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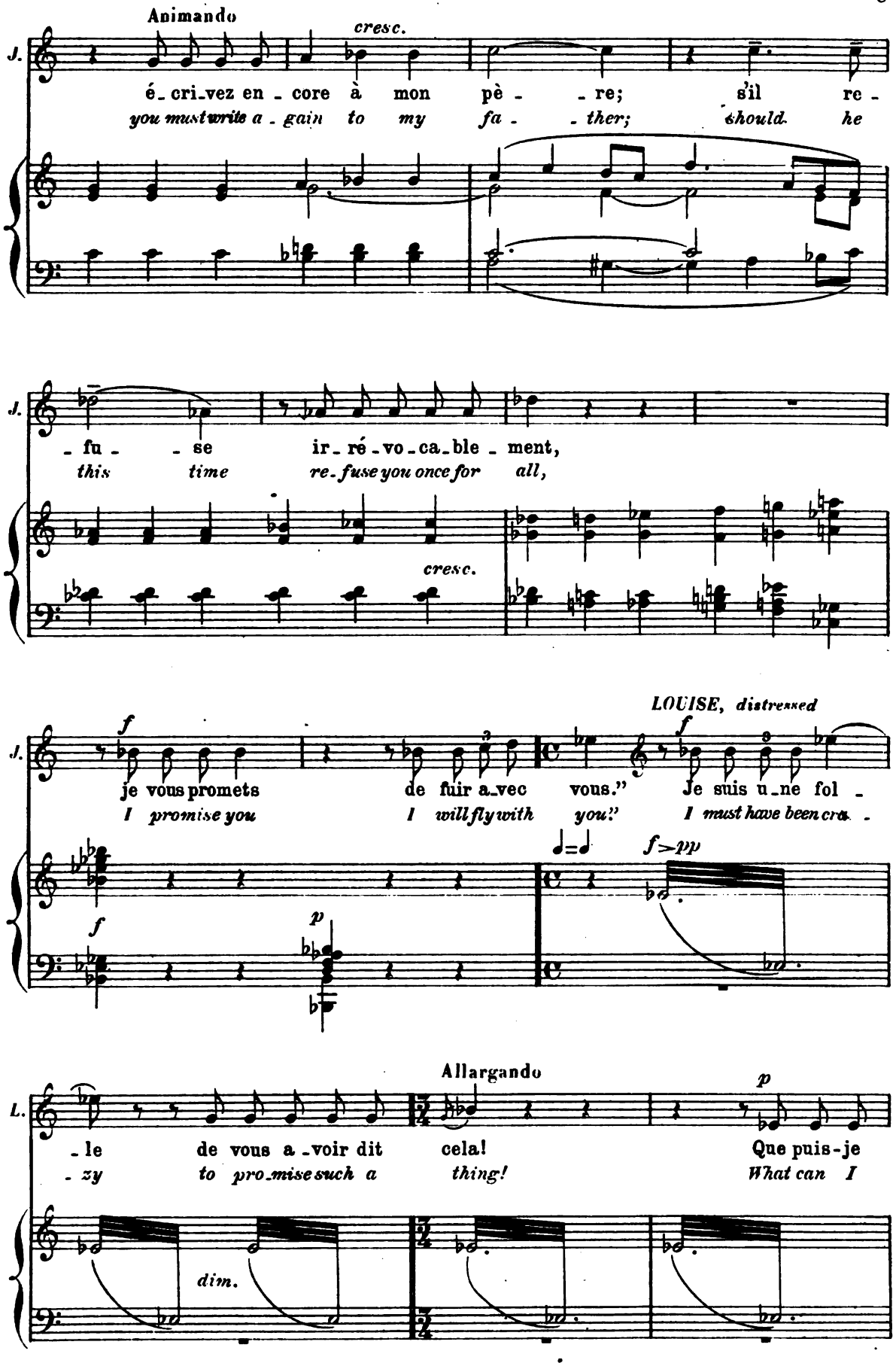

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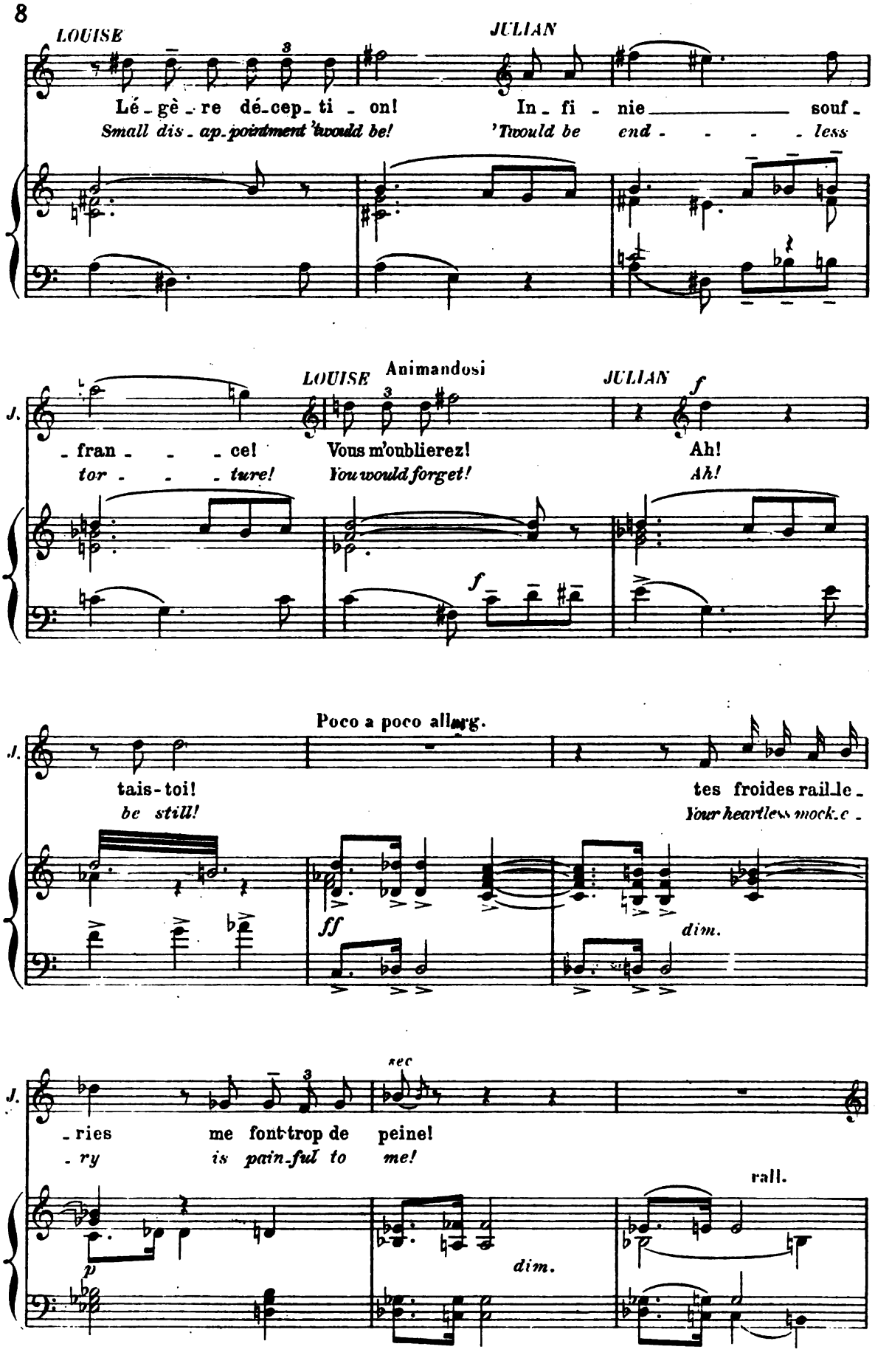

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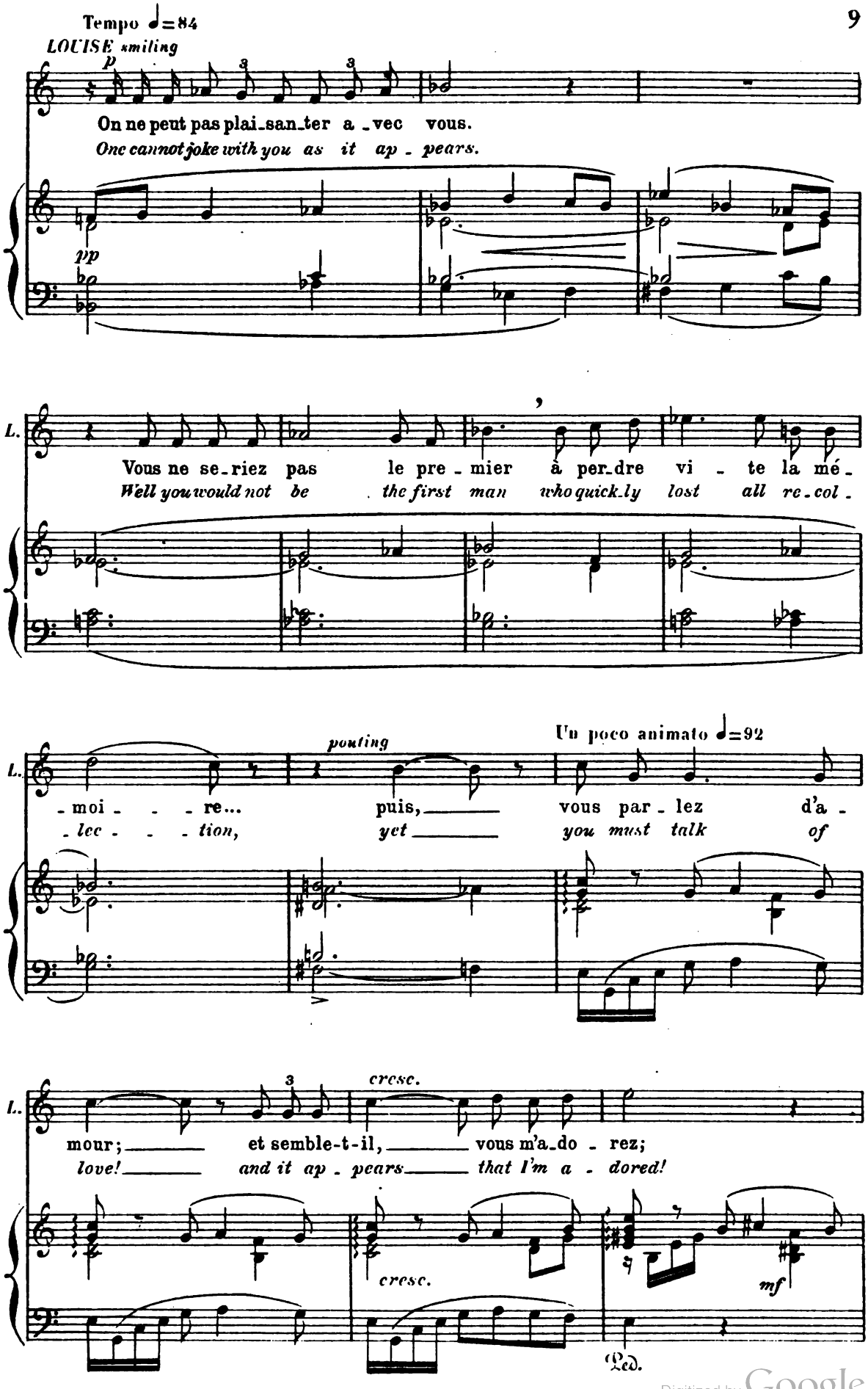

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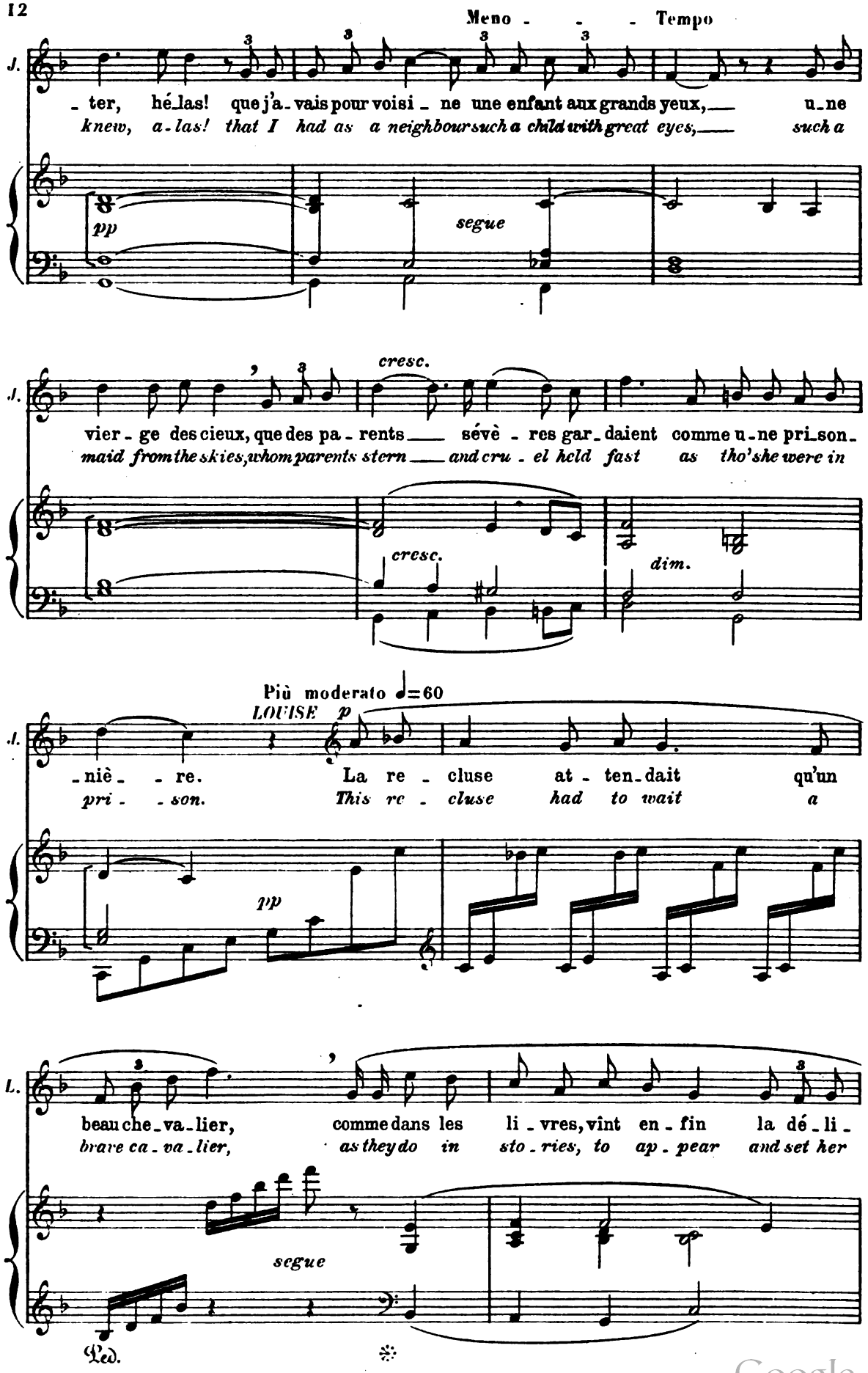

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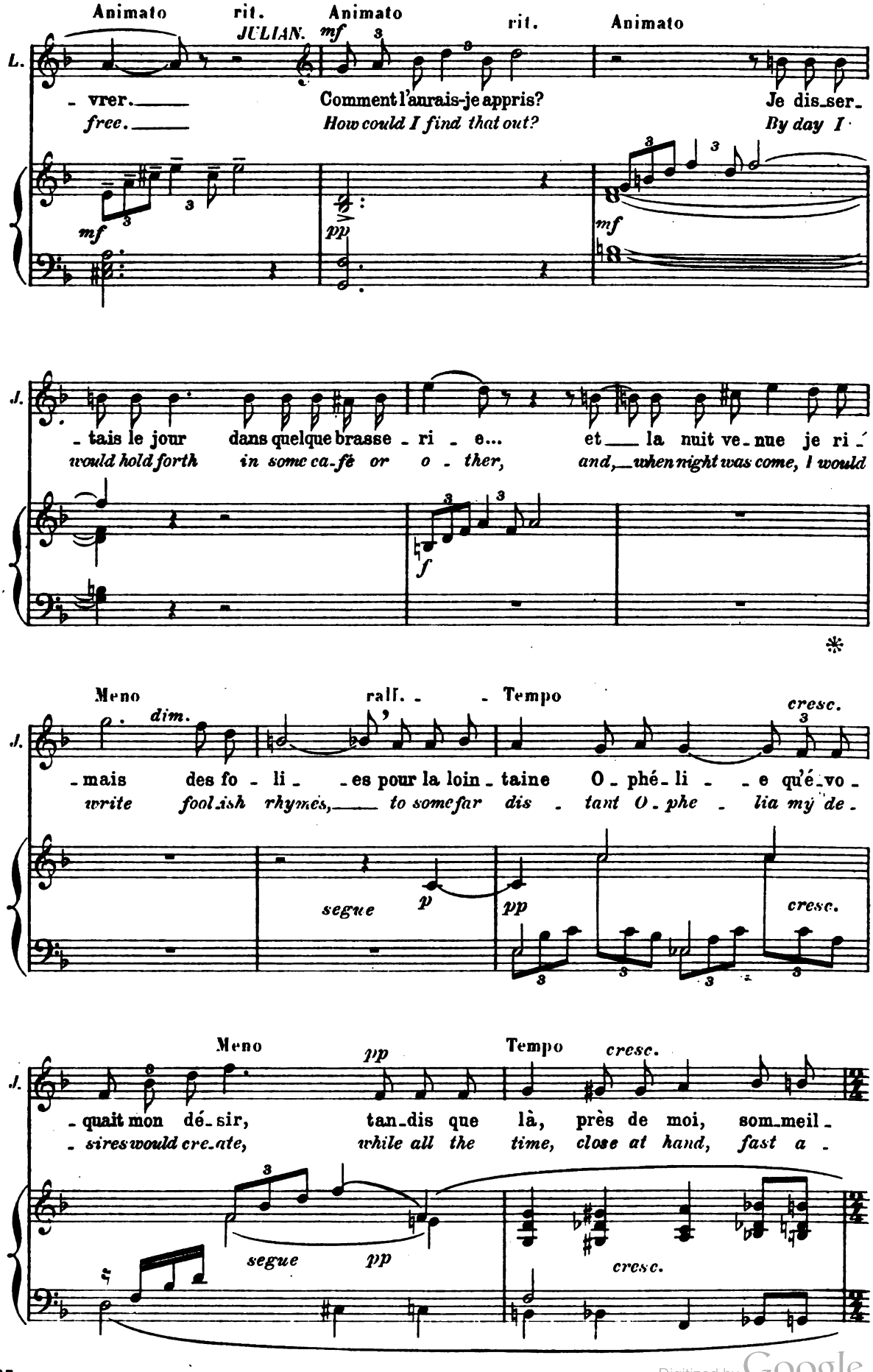

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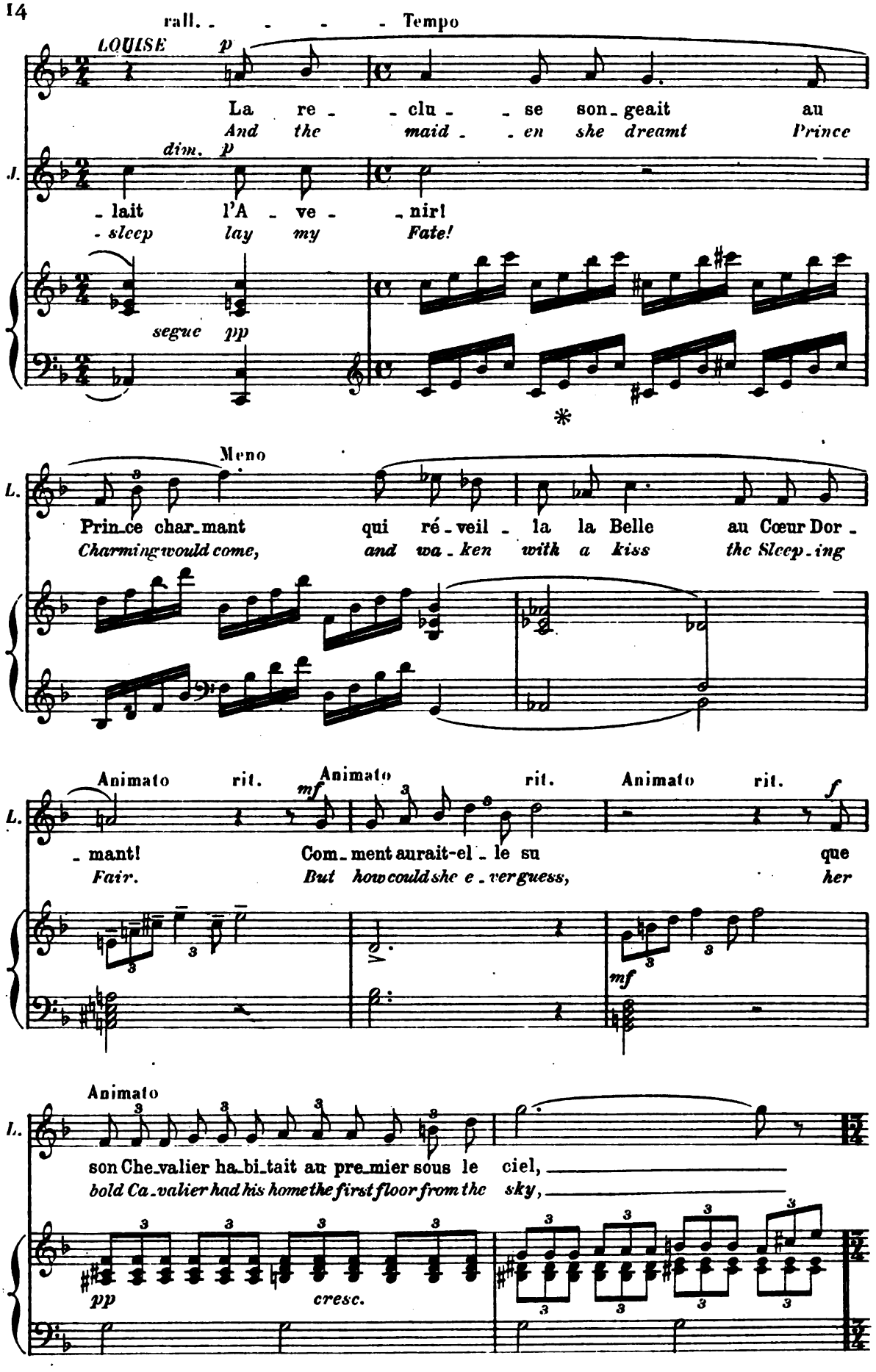

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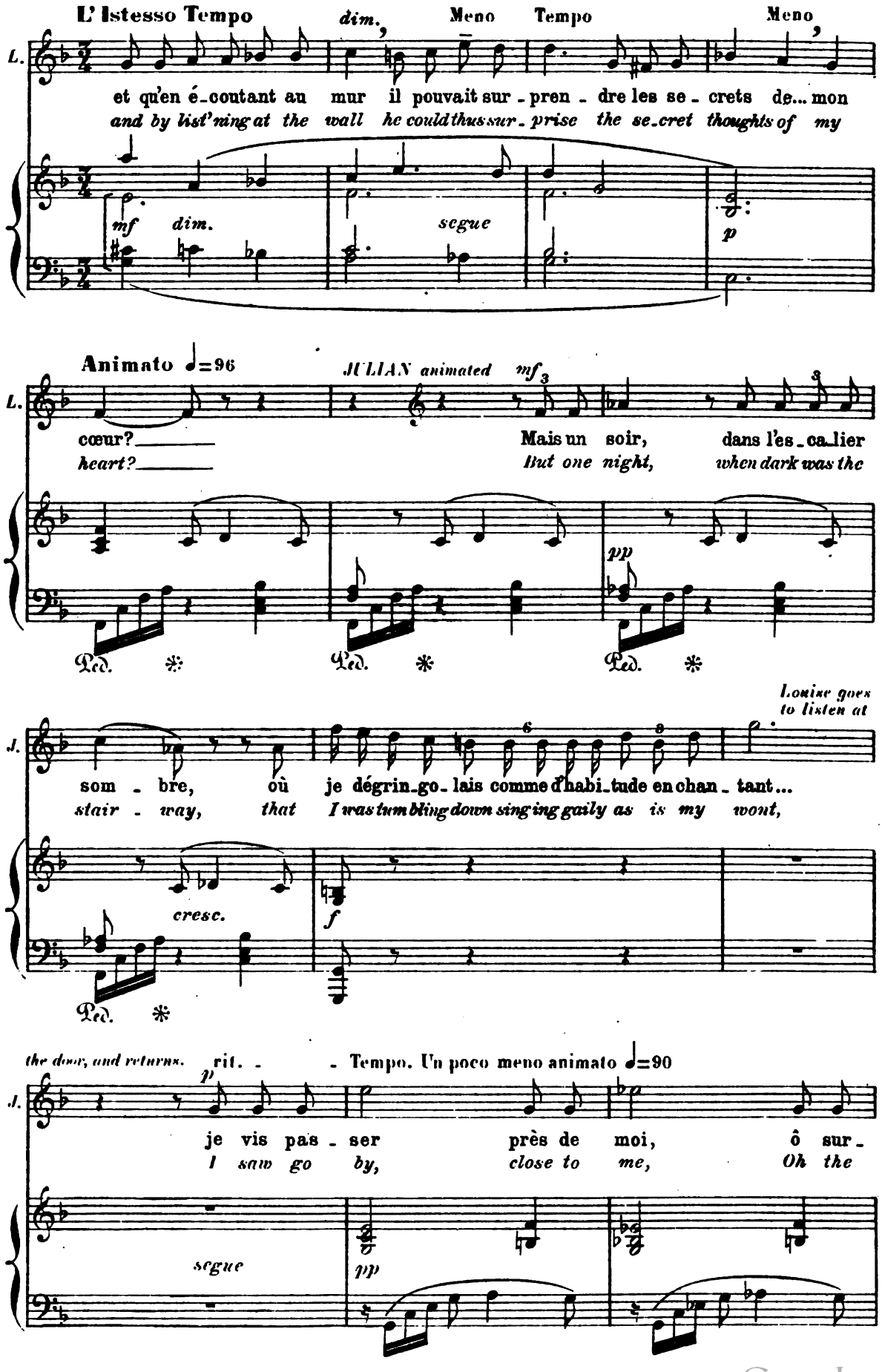

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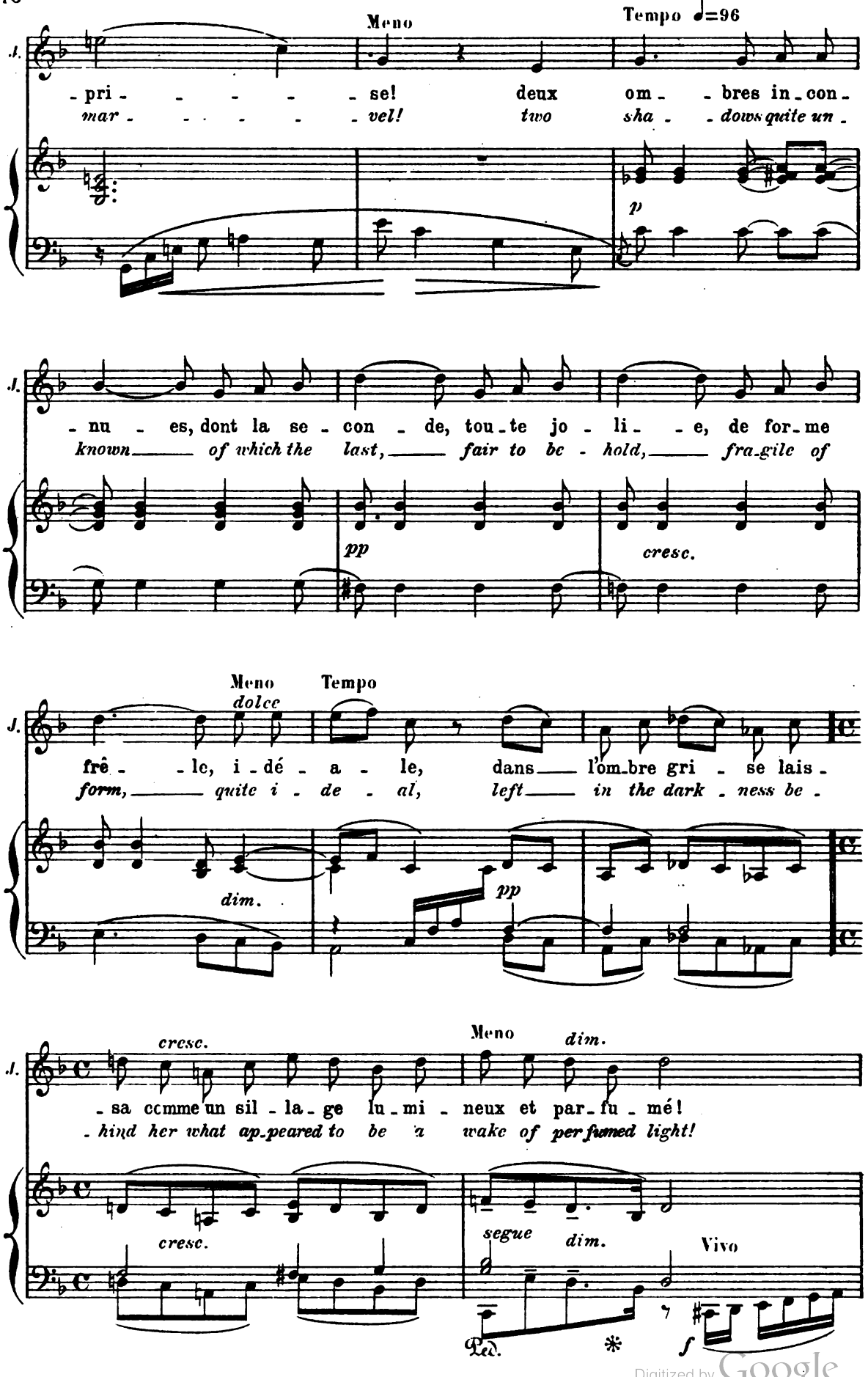

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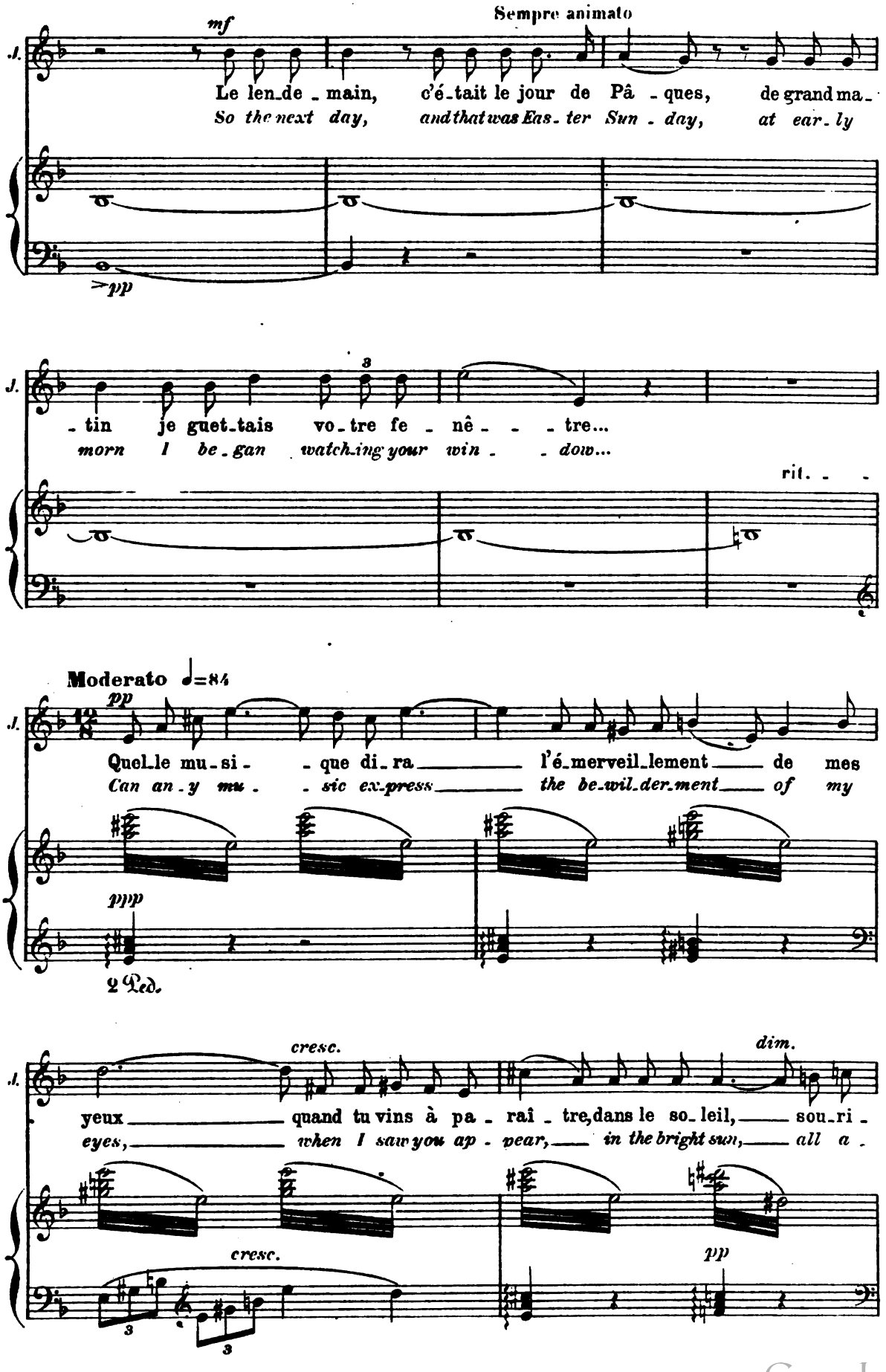

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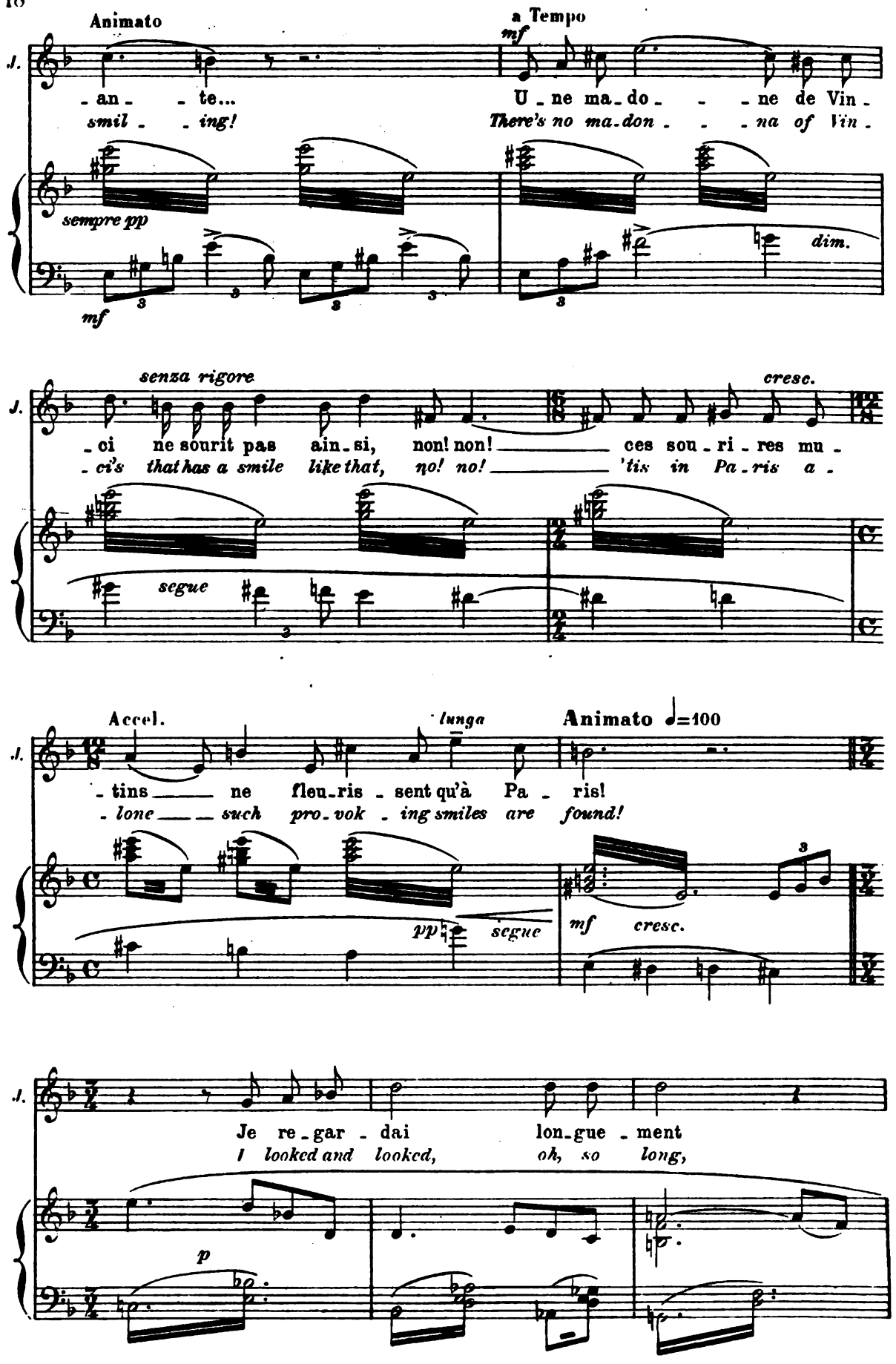

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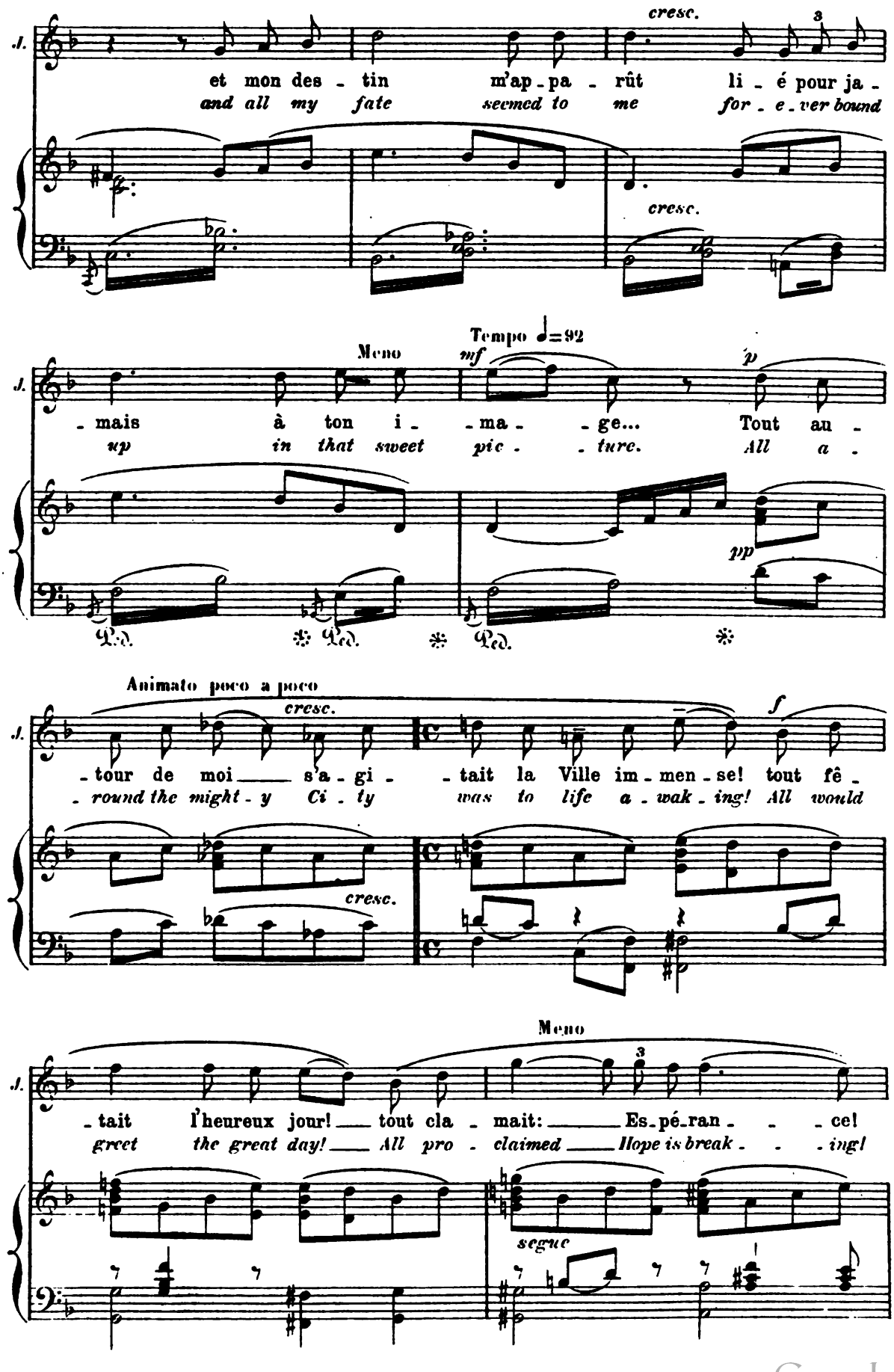

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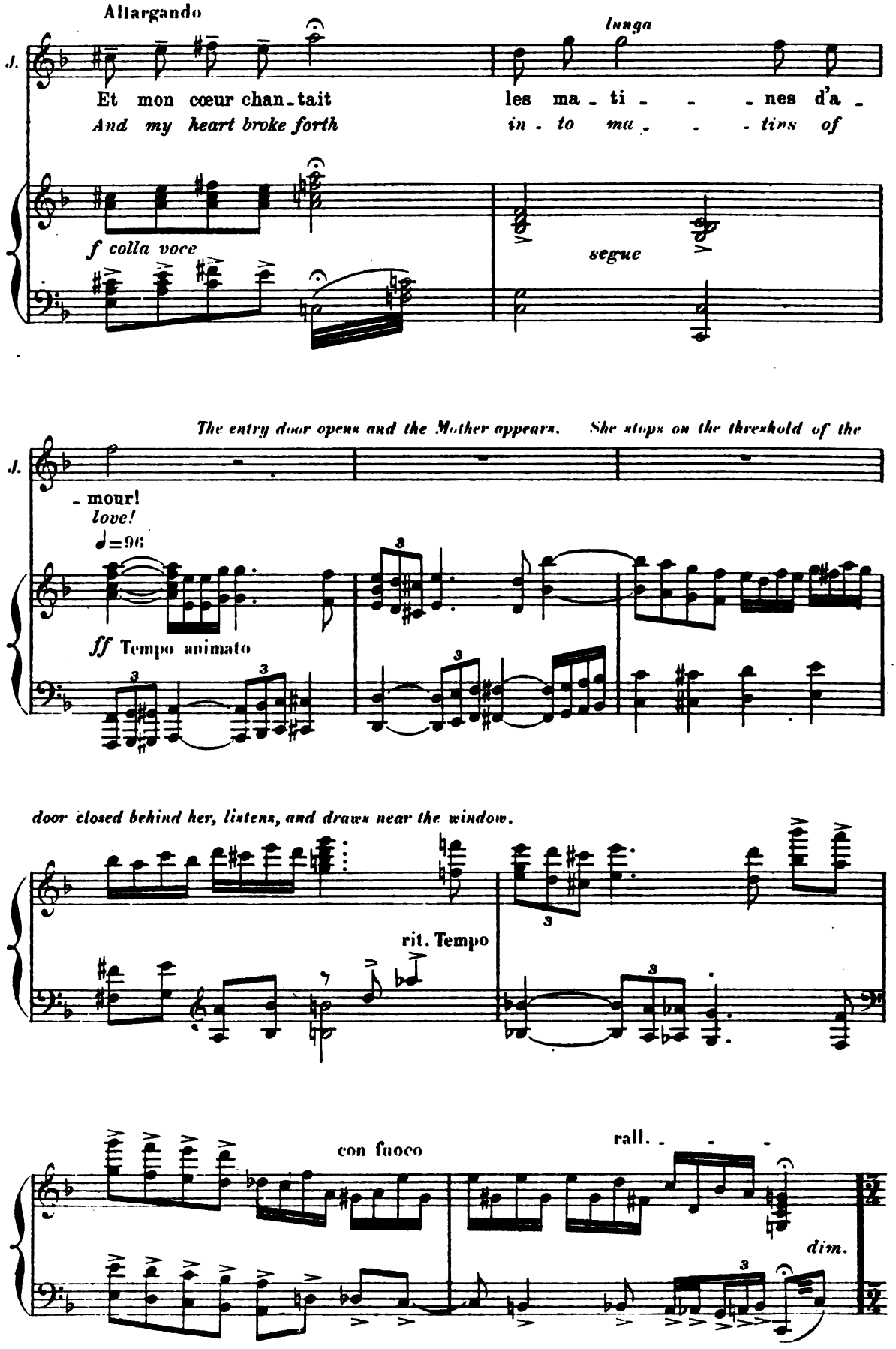

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SCENE II

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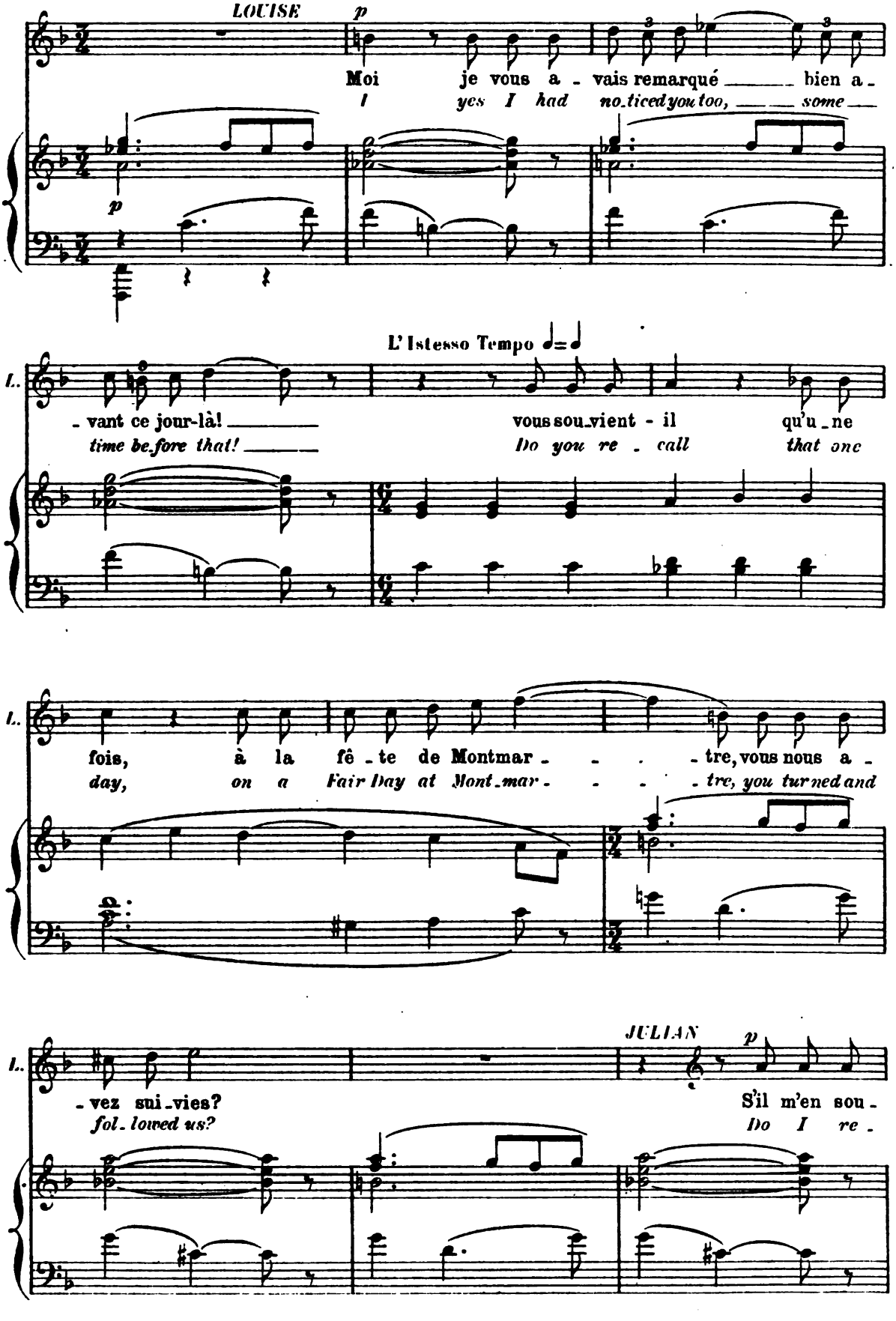

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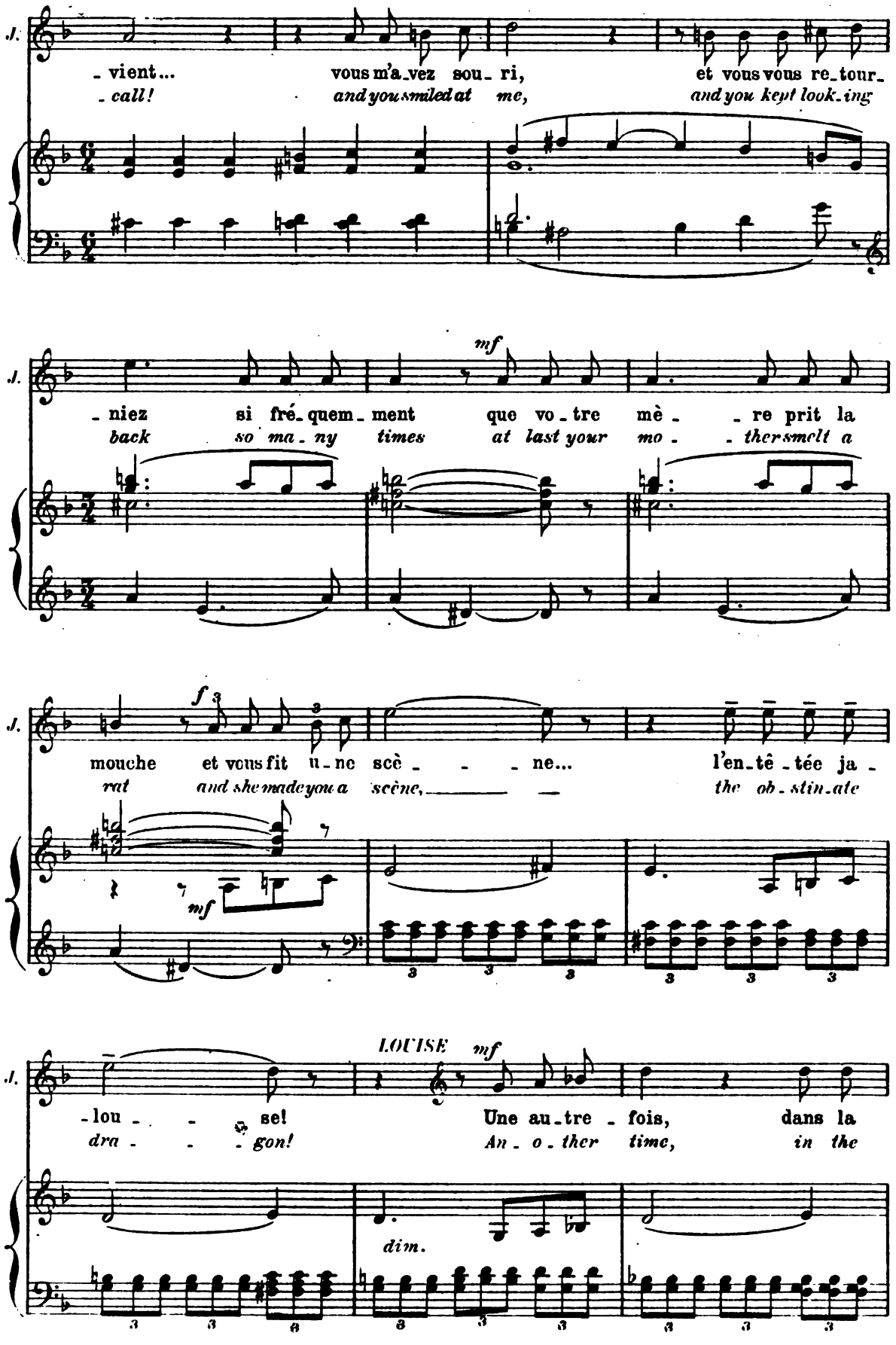

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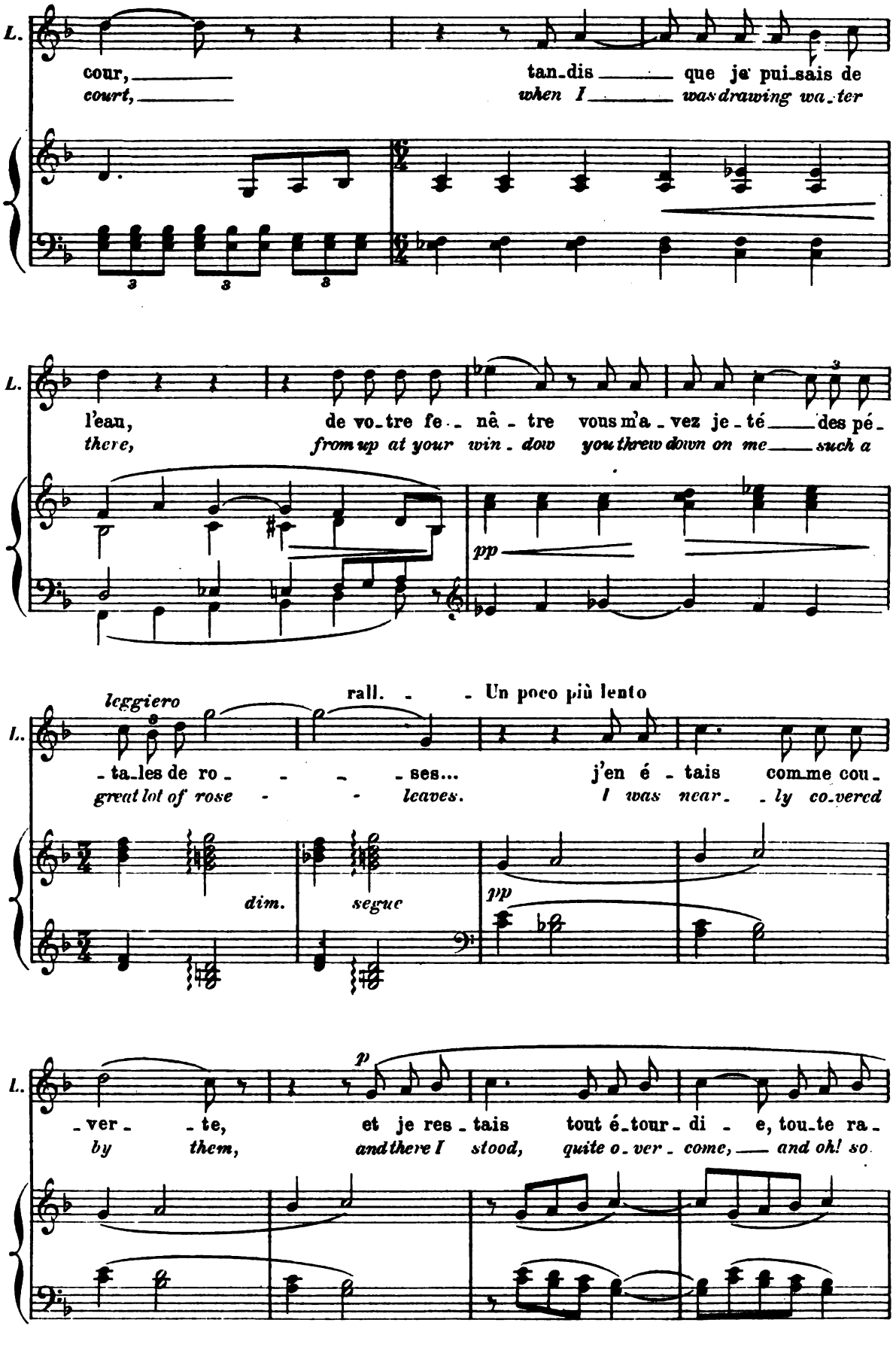

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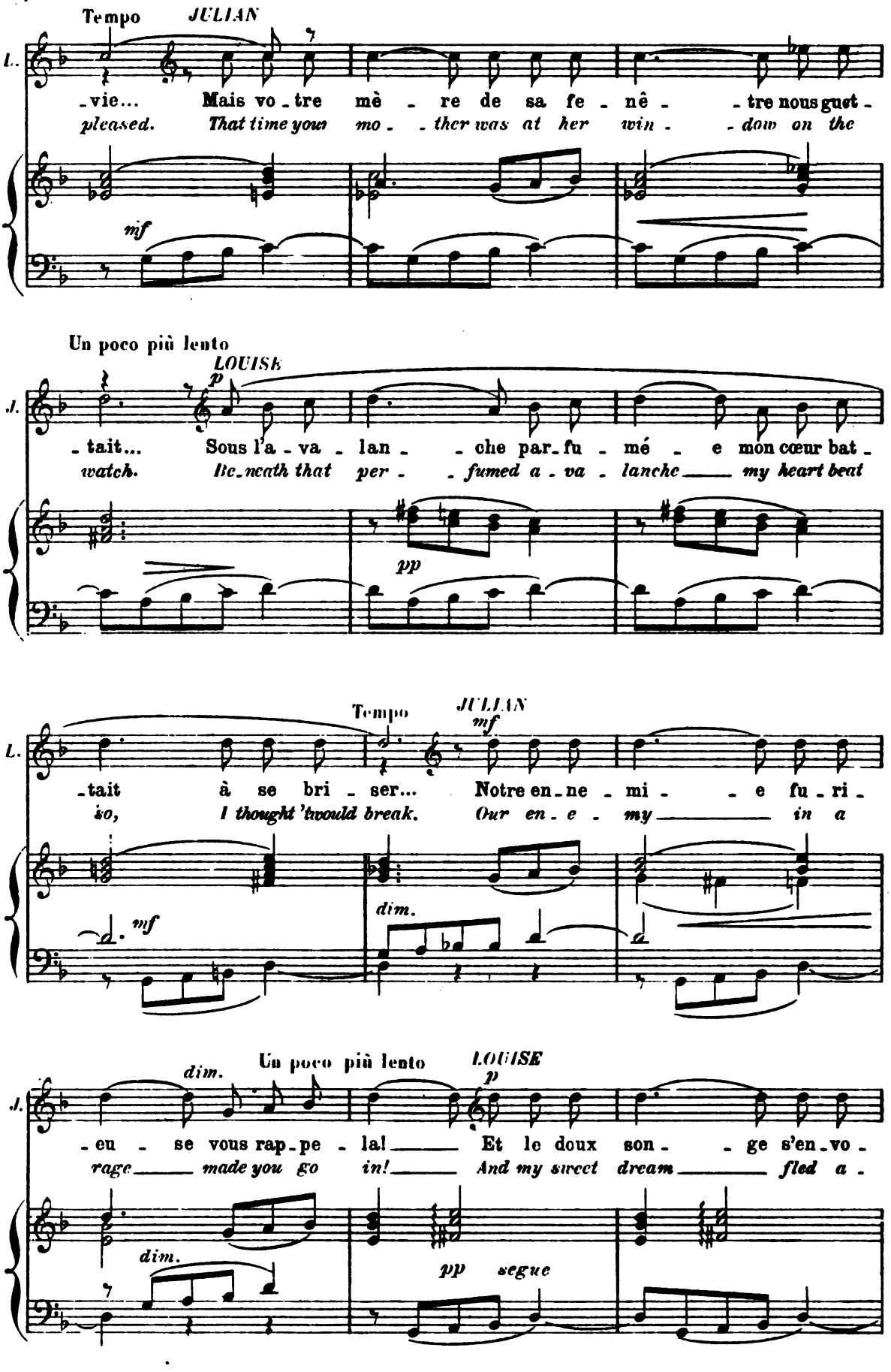

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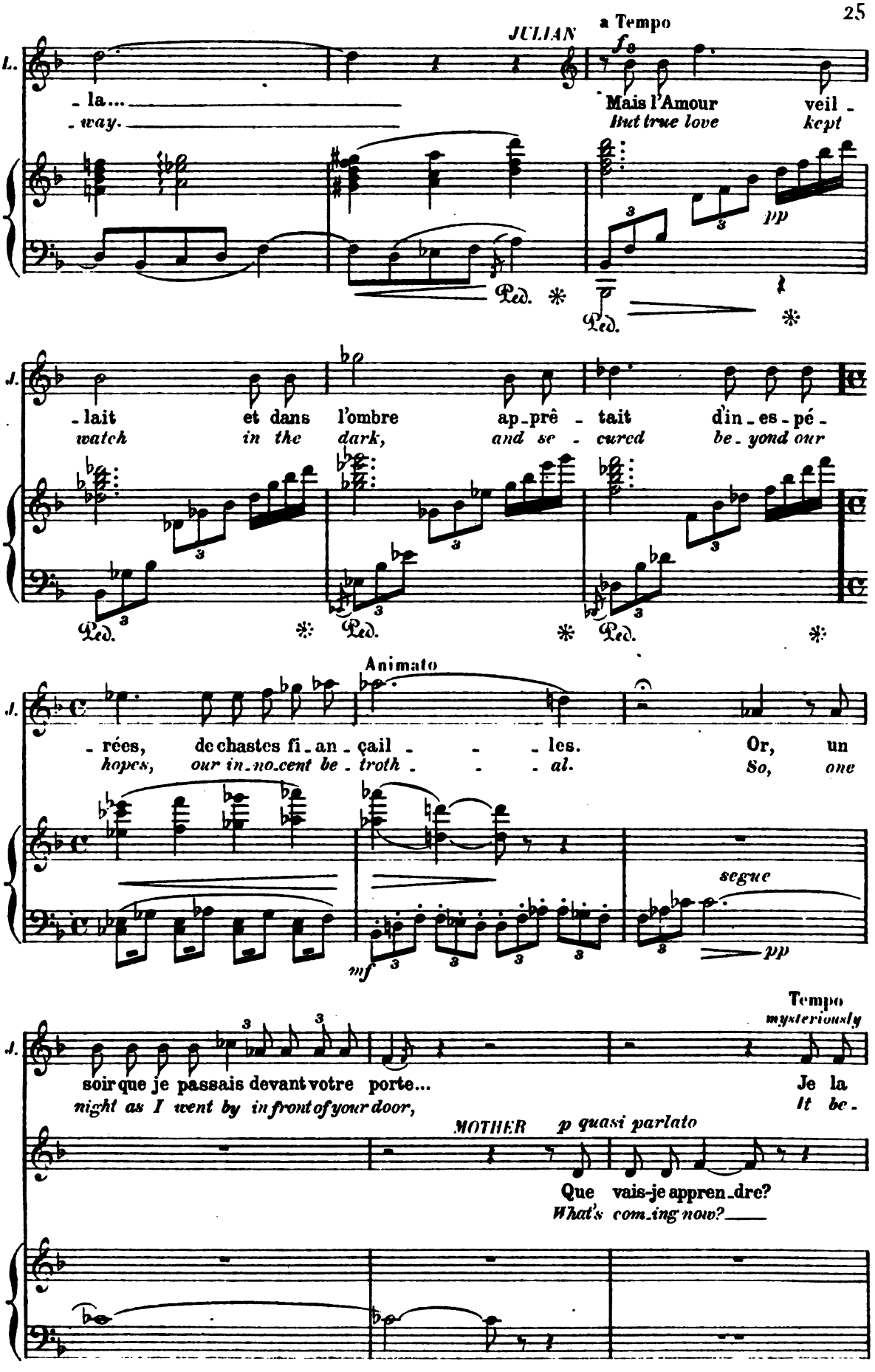

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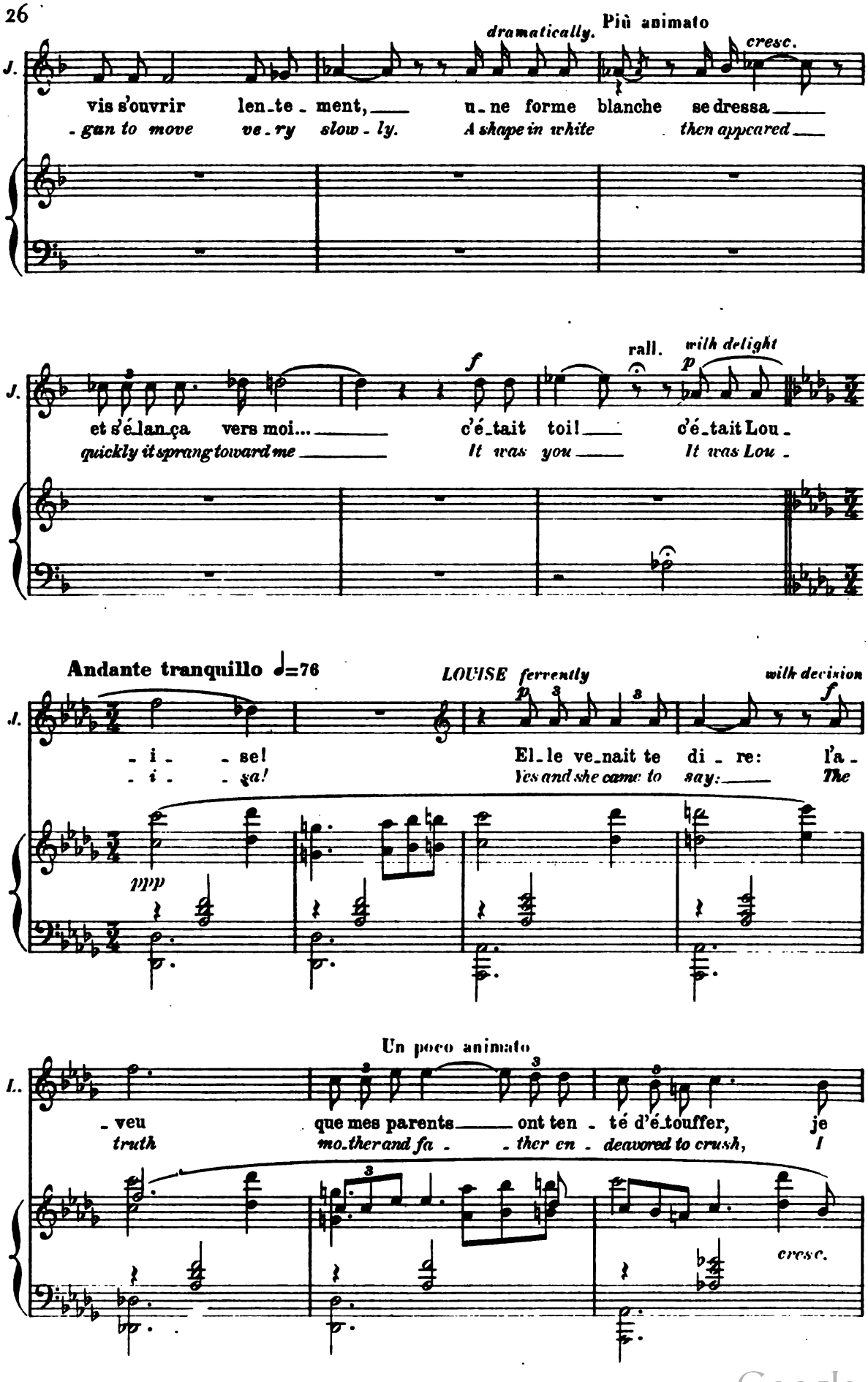

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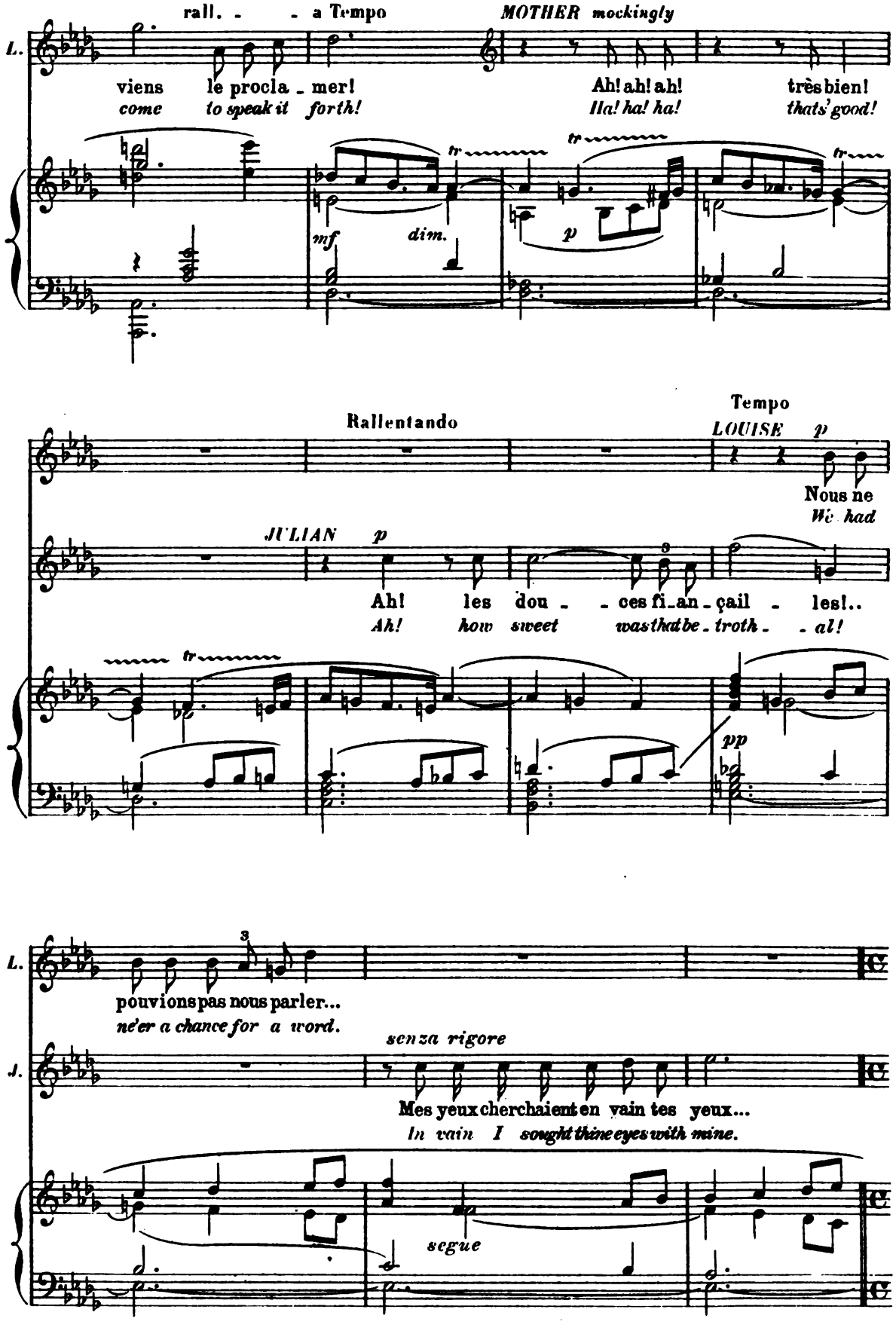

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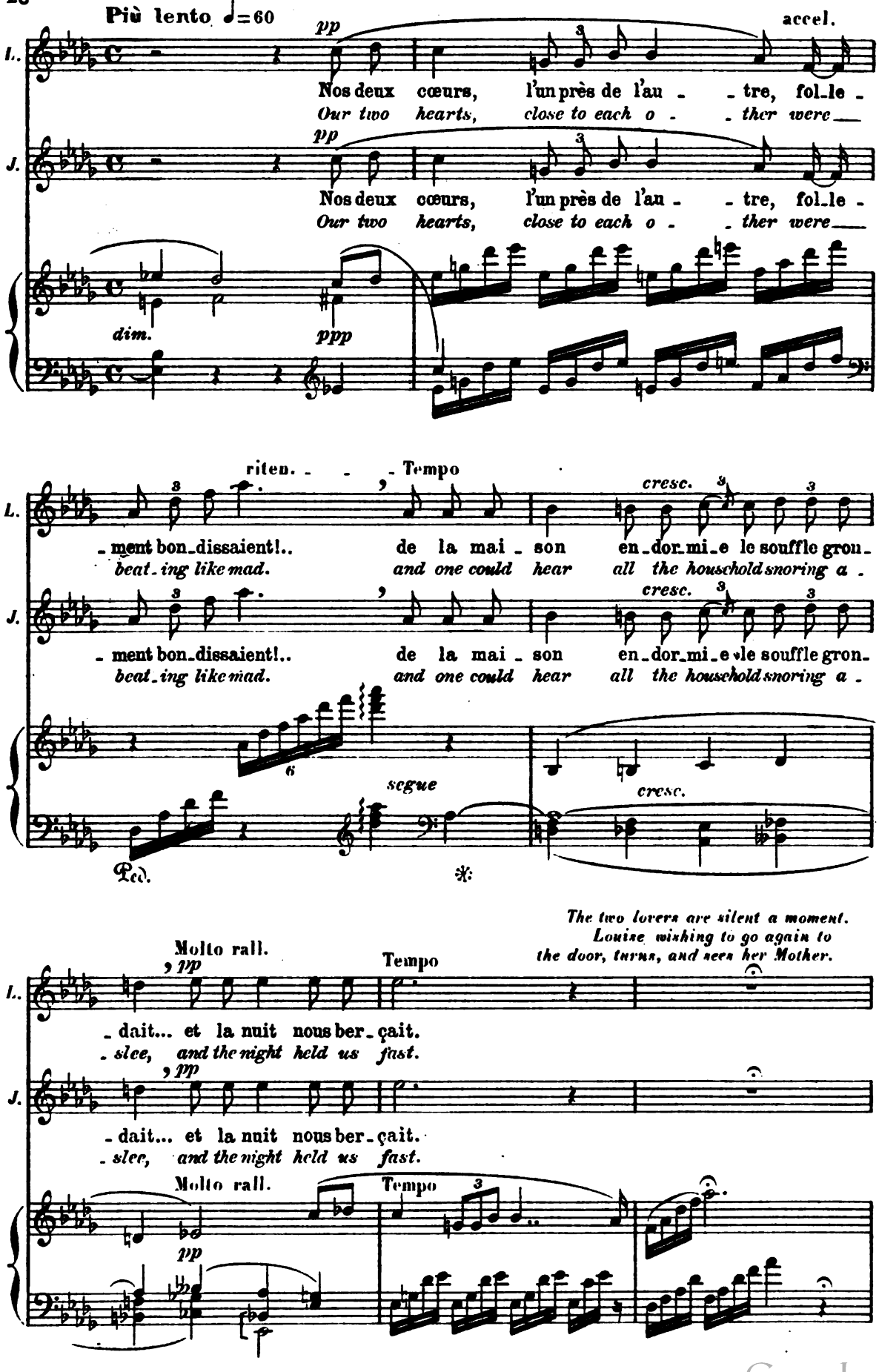

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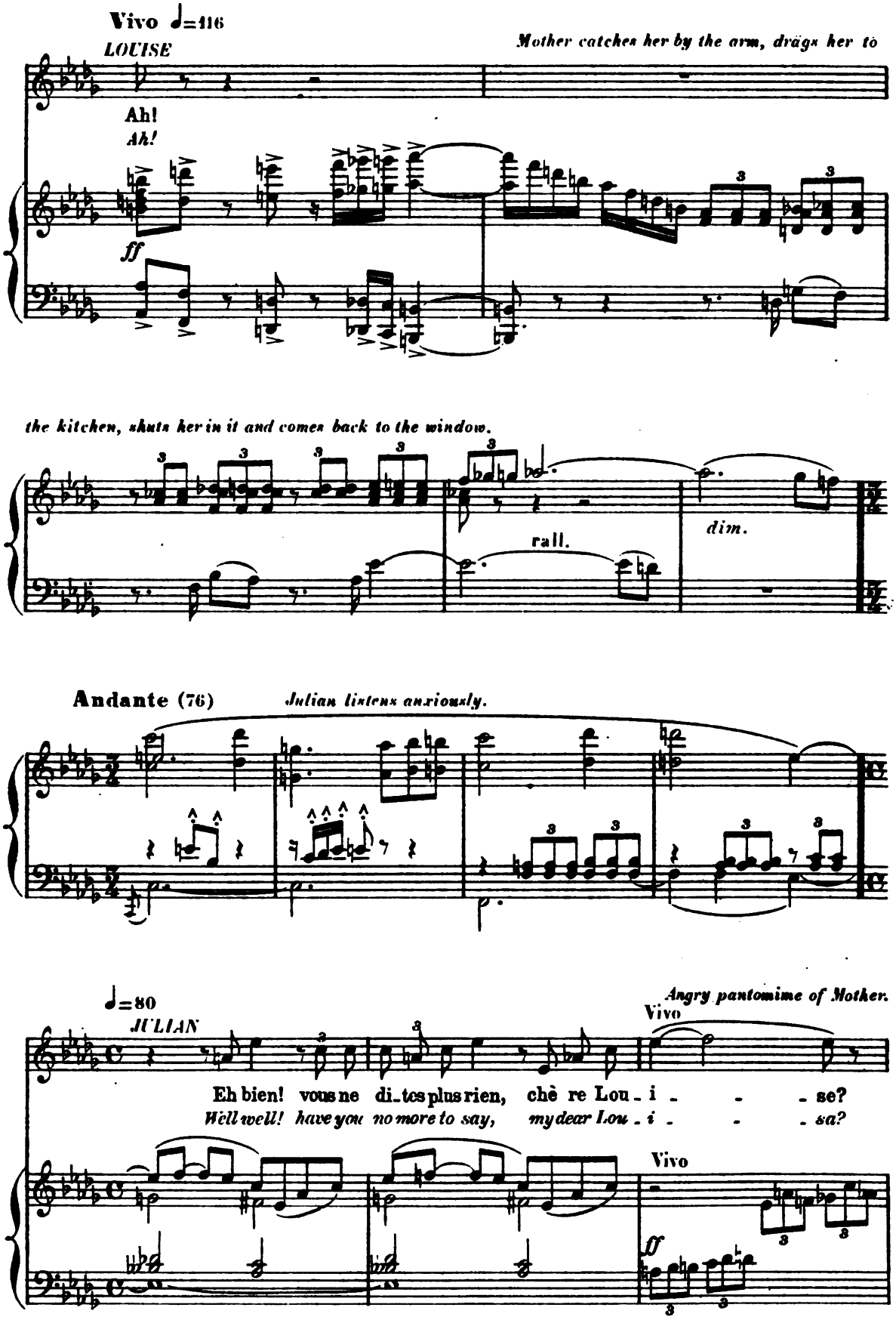

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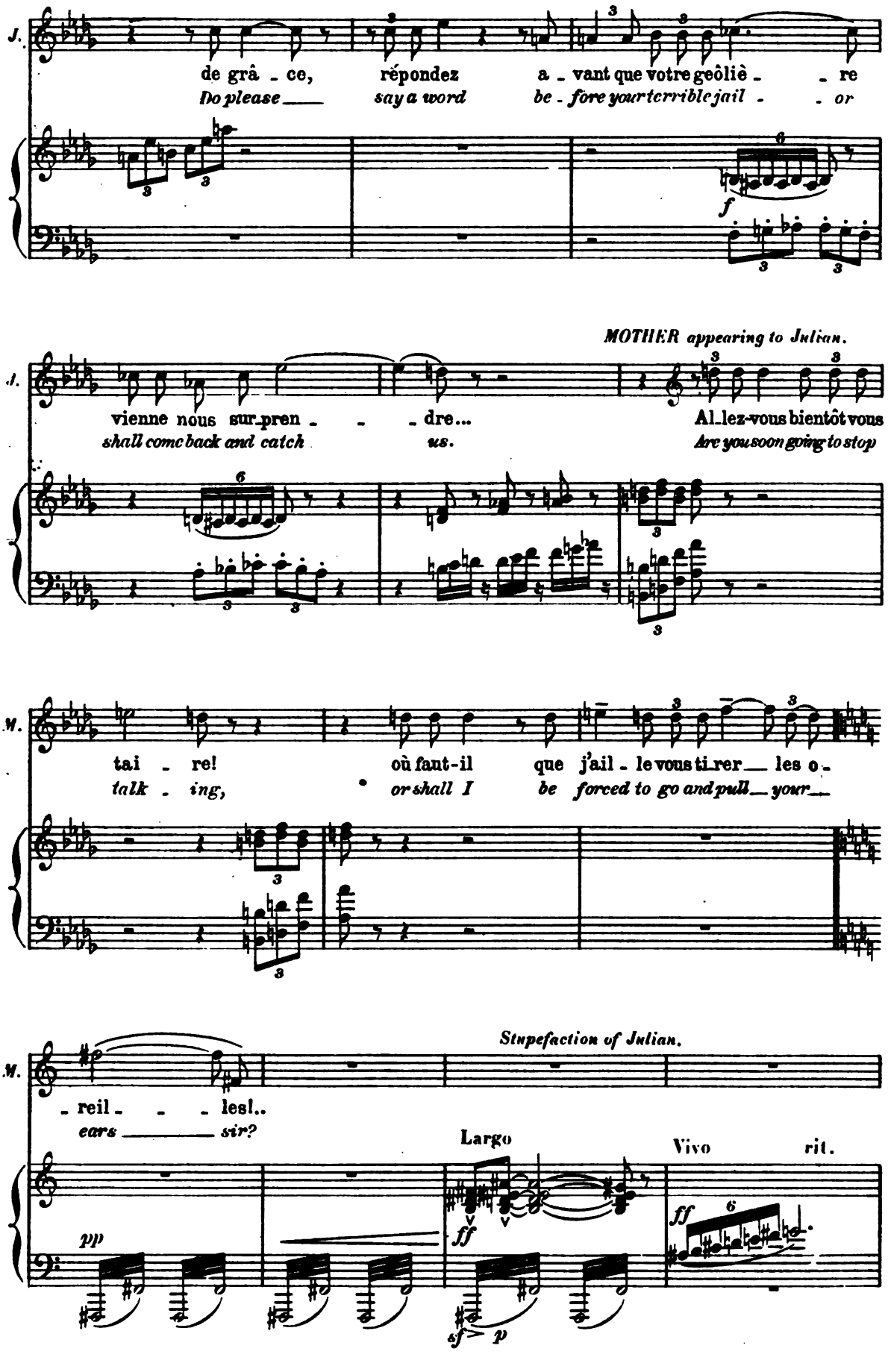

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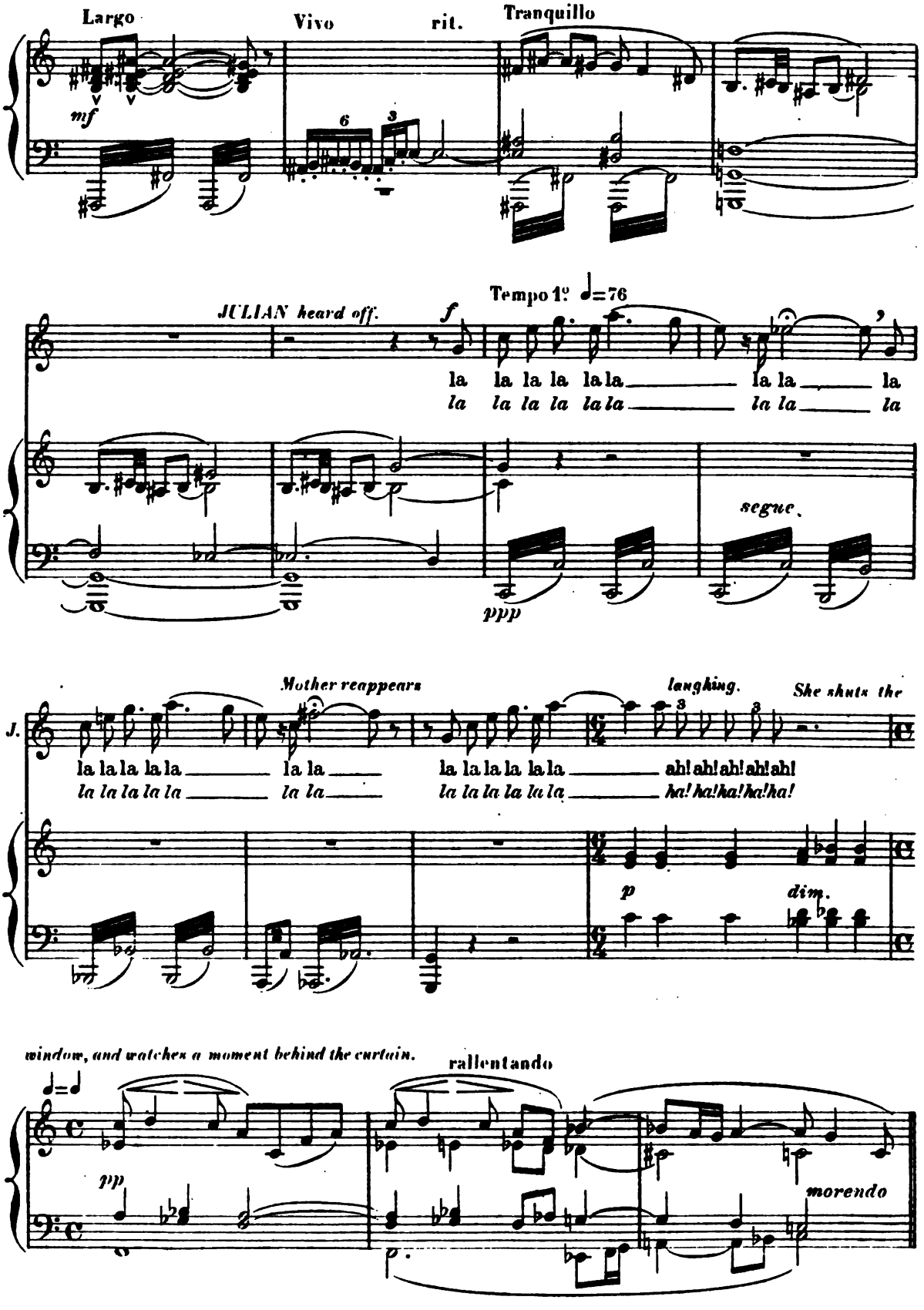
The Mother listens for him to sing again, then goes into the next room. Louise comes from the kitchen and goes to the window. Julian reappears. He shows Louise the letter that he will send her parents, and disappears. Louise goes fearfully back to the kitchen.



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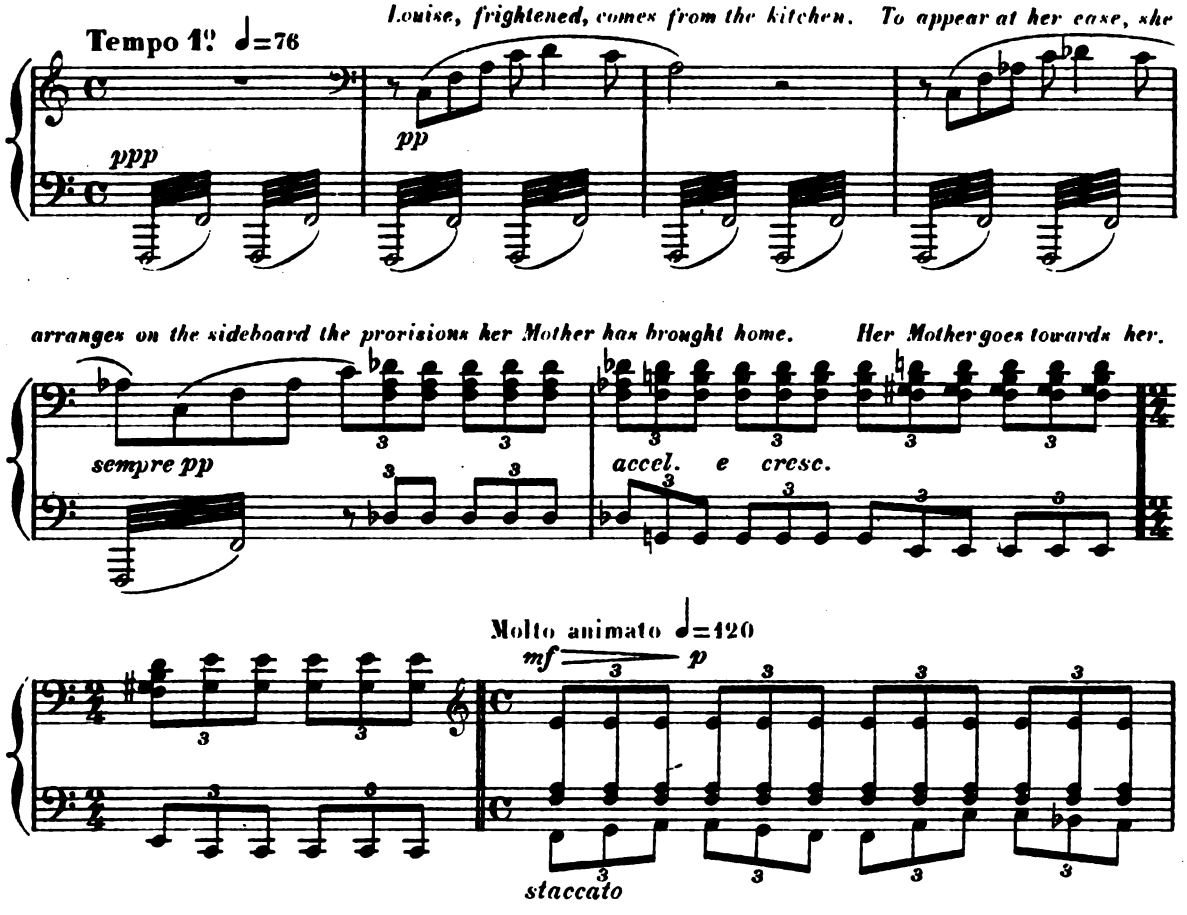

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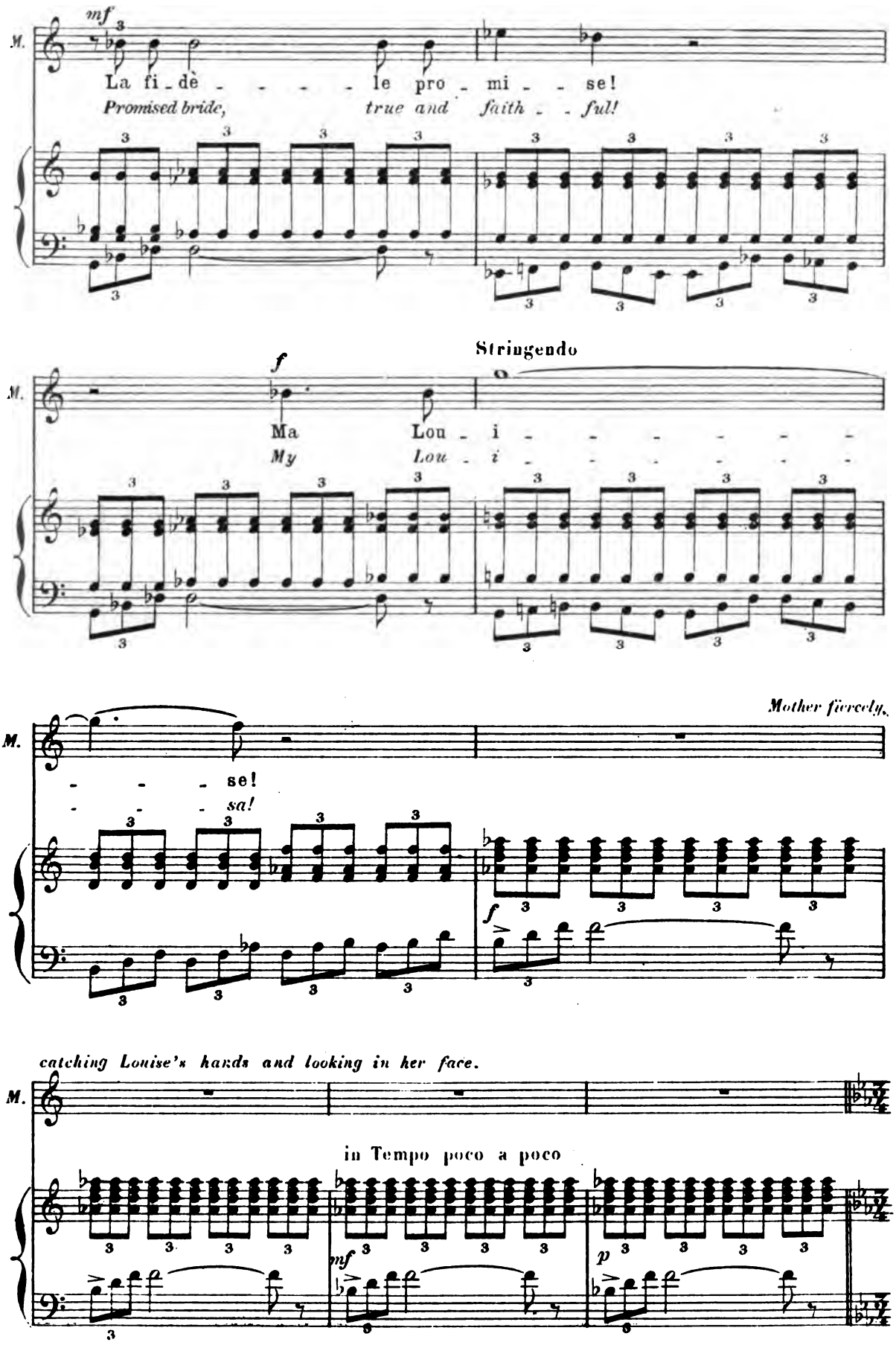

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a Tempo ♩= 120

sarcastic

M.

Nous ne pou_vions pas nous par_ler!

We ne'er had a chance for a word!

pp cresc.

Ped.

M.

Mes yeux cherchaient en vain tes

In vain I sought thine eyes with

mf pp

M.

yeux! Nos coeurs

mine! Our hearts

cresc. mf pp

Ped. *

M.

bondissaient! L'om_bre frémissait!

beat like mad! Dark_ness all a round!

Ped. * Ped. * Ped. *

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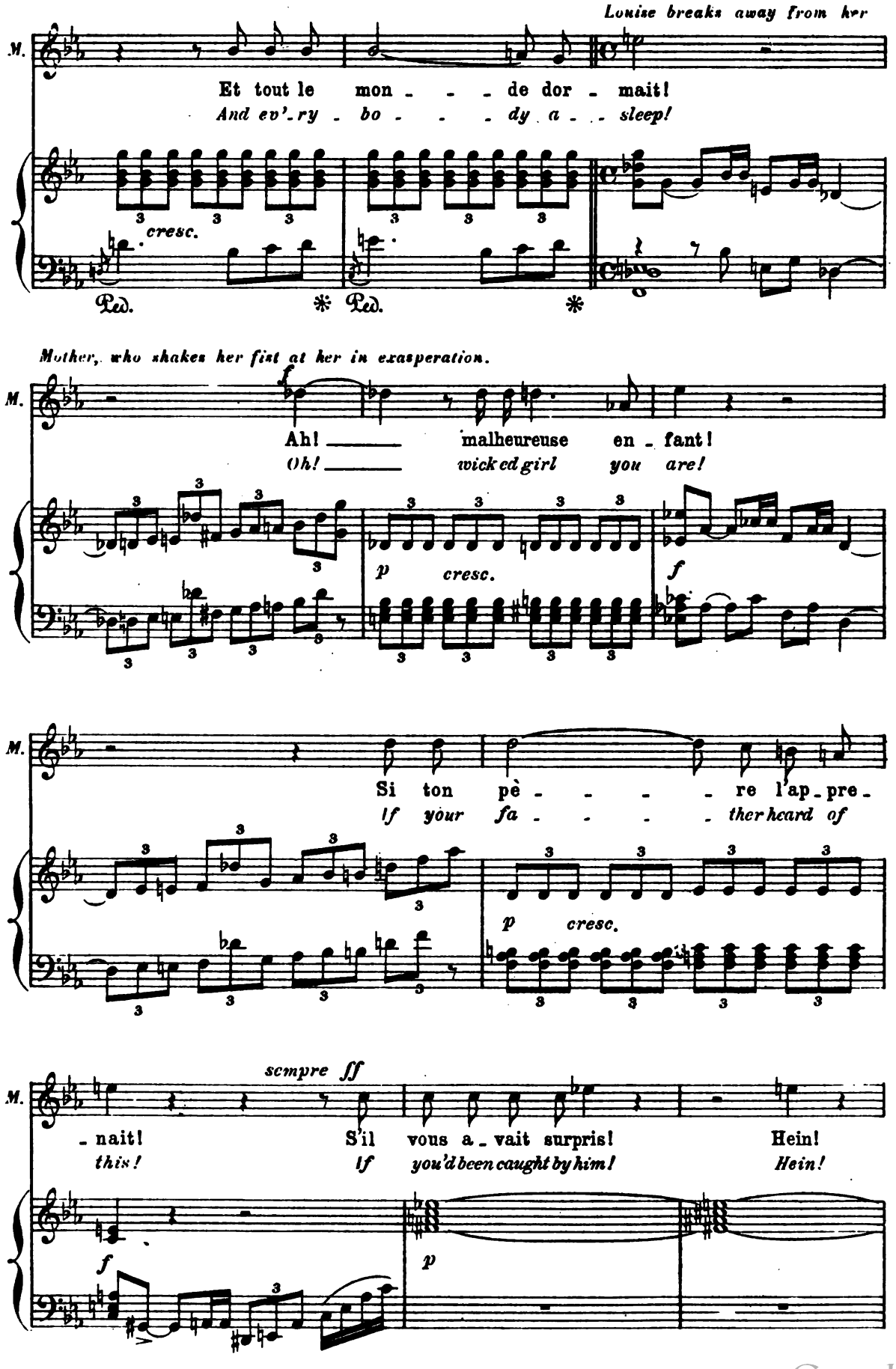

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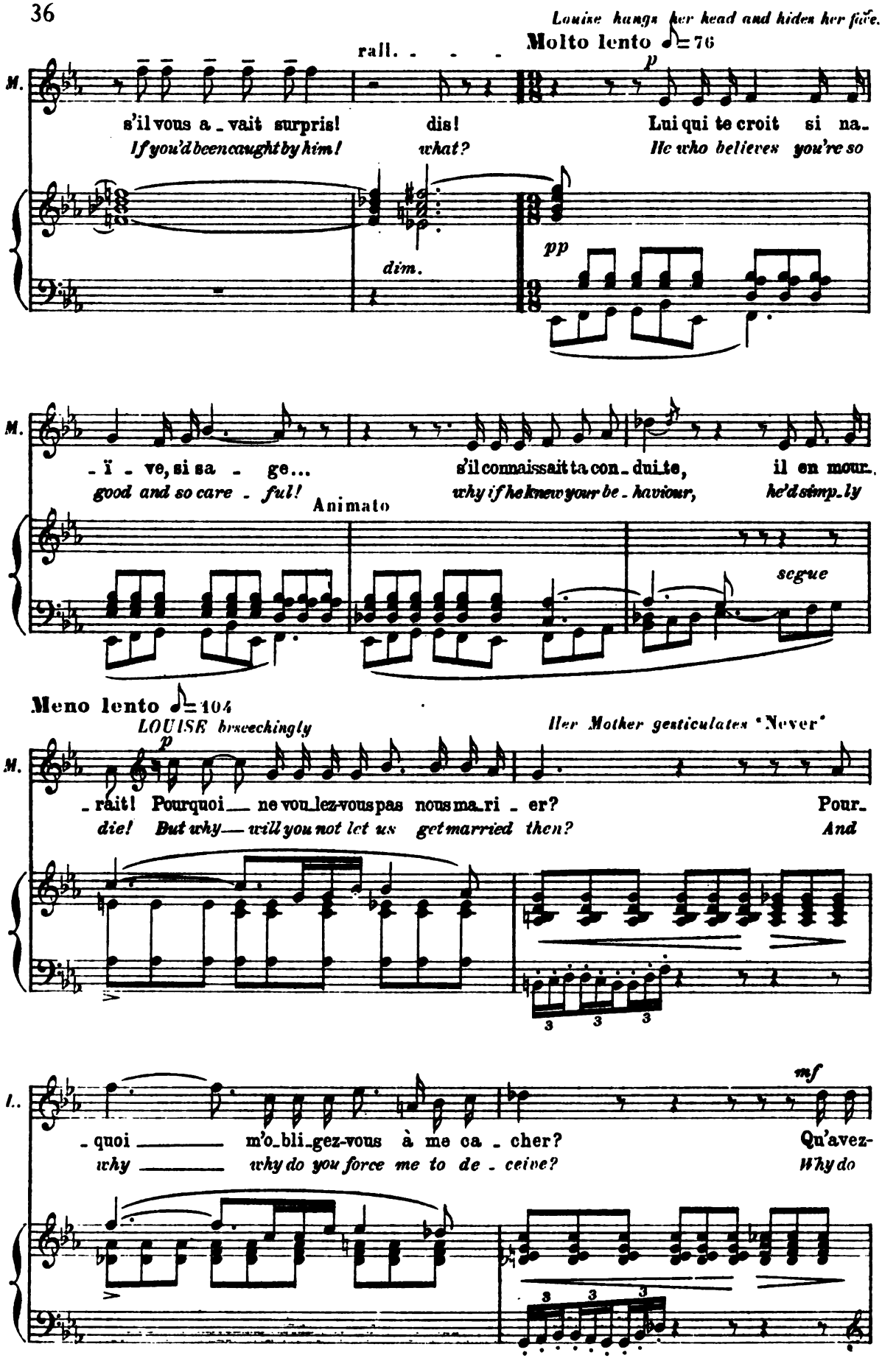

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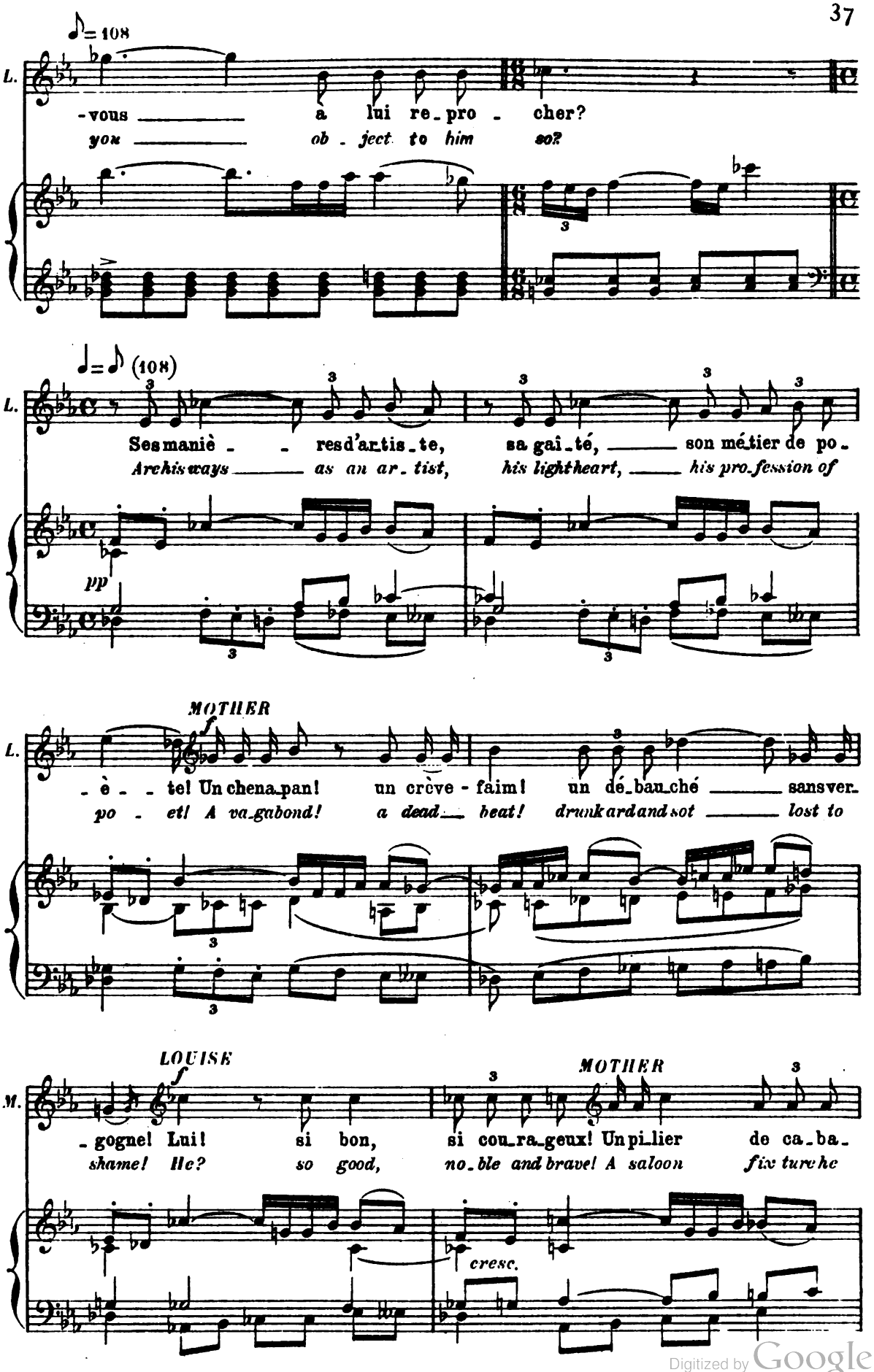

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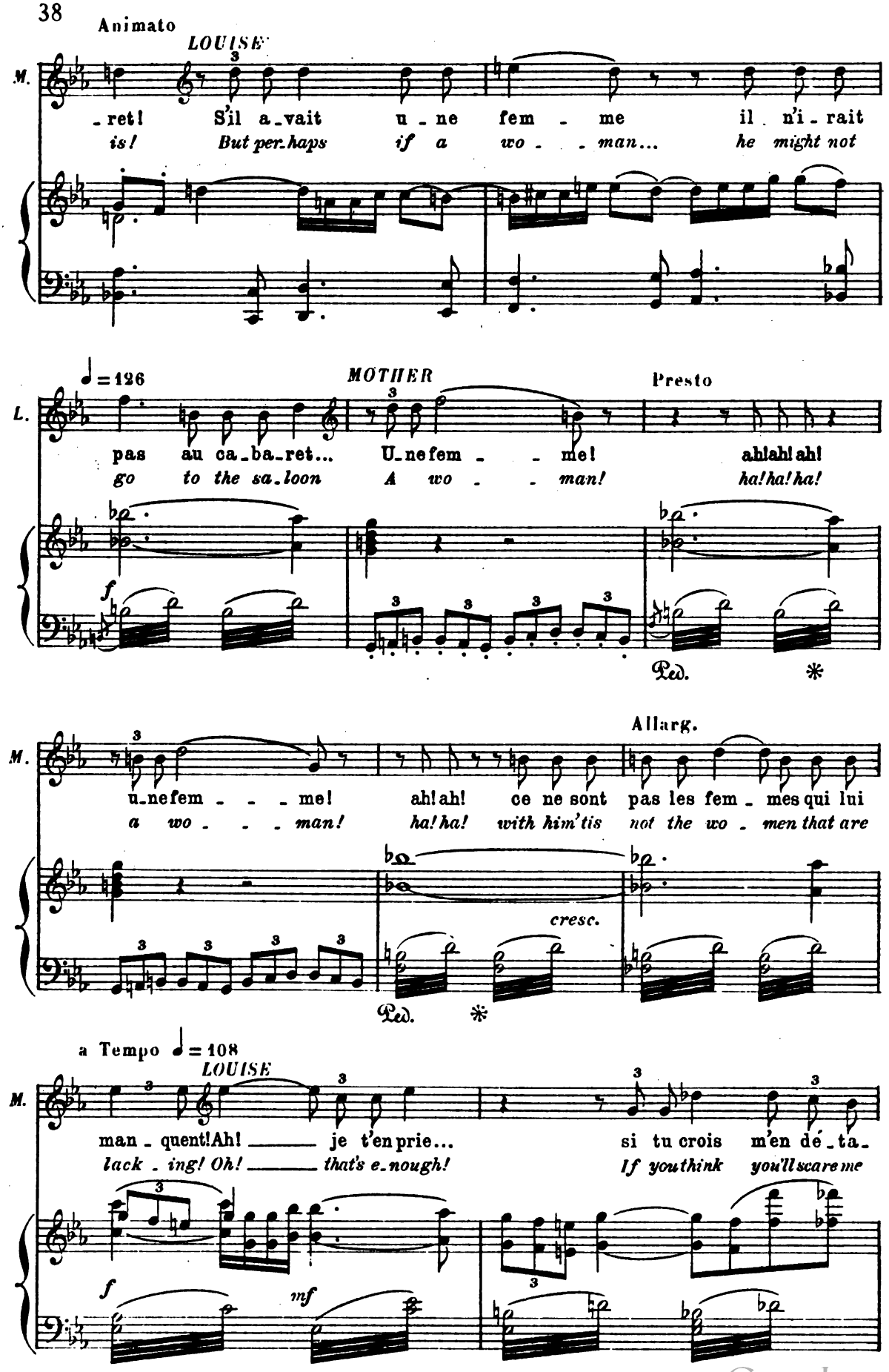

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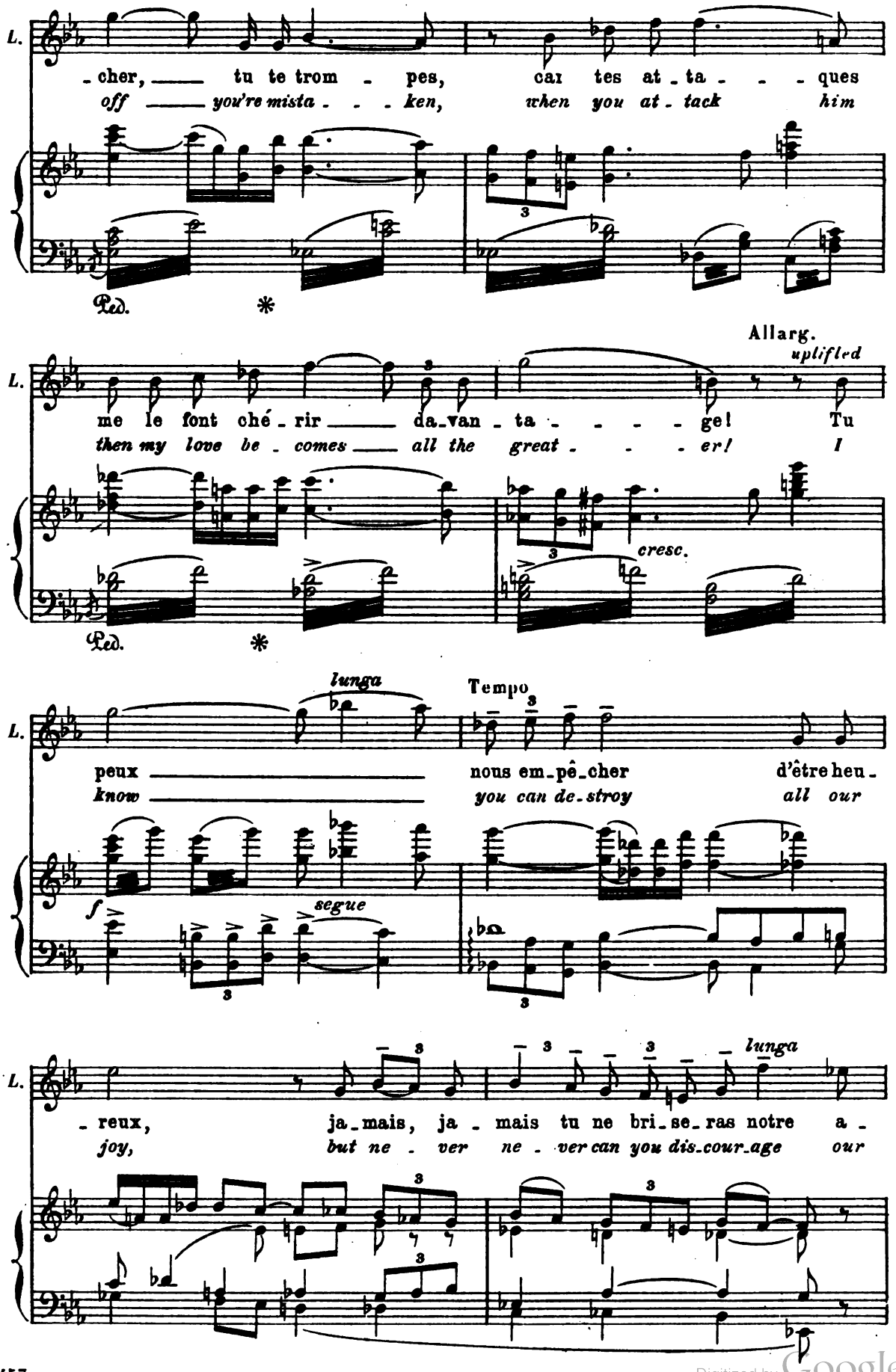

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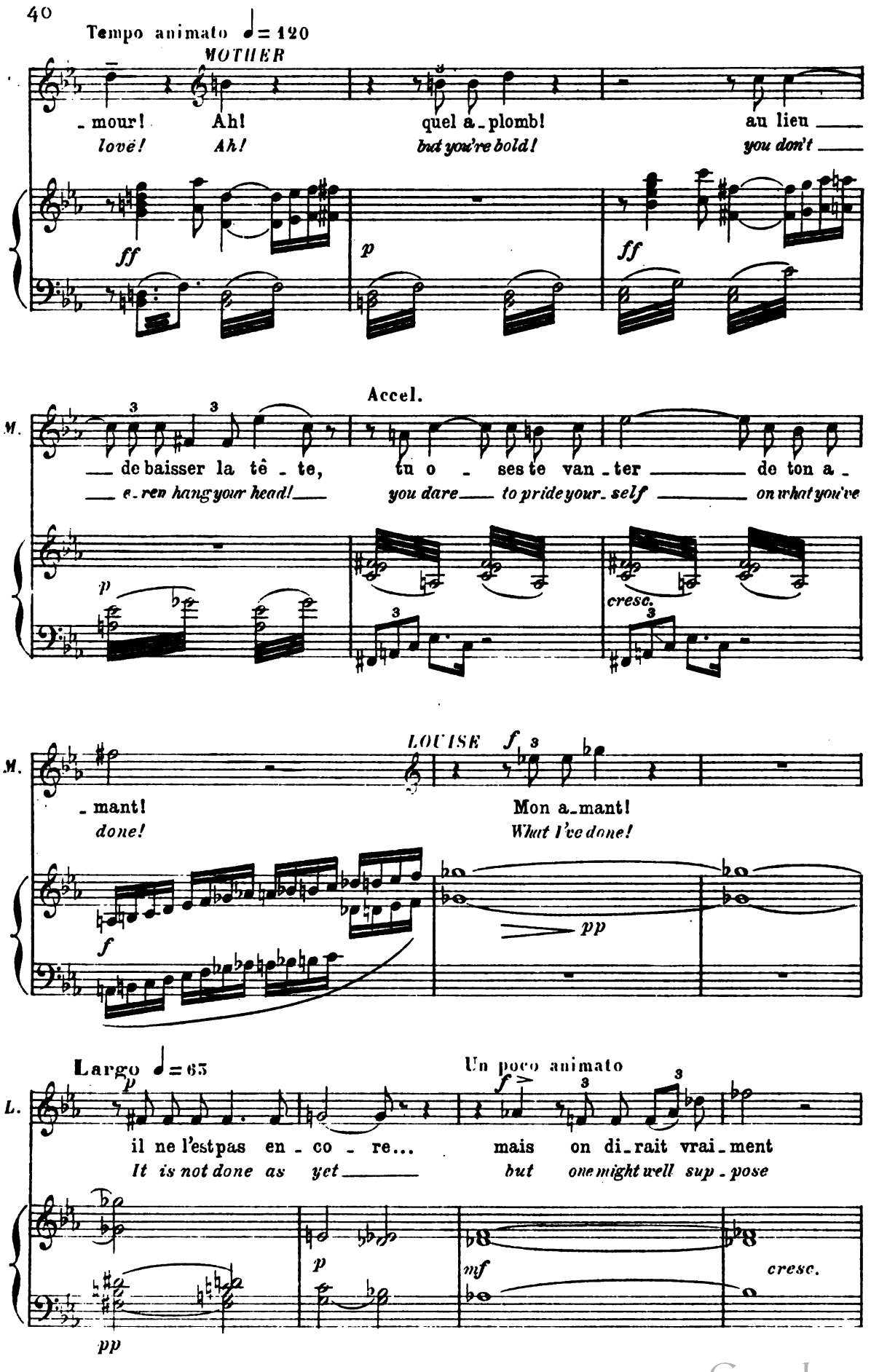

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She runs at Louise, who avoids her by going around the table.

risoluto *pause* *MOTHER exasperated*

L. que vous voulez ___ qu'ille de - vien_ne? Pe_ti - - te mal_heu_
that you would like ___ to have me do it. *You naugh - ty wick_ed*

molto vivo ♩= 160

f *segue* *ff*

M. - reu - se! tu nous me - naces! Ah! prends gar_de que
girl you! *you threaten* *do you!* *Oh!* *be careful or*

cresc. *ff*

They hear steps on

M. je n'ex_pli_que tout ___ à ton pè - - - - - re...
I shall tell it all ___ to your fa - - - - - ther.

cresc. *ff*

the stairs, and apprehensively they stop talking to listen. *The door opens.*

rall. Lento

pp

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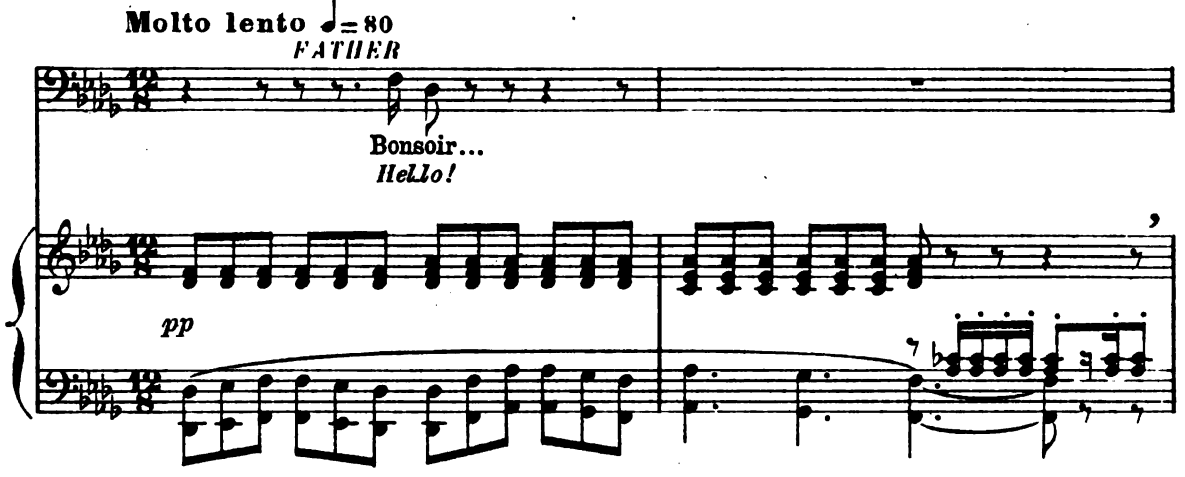
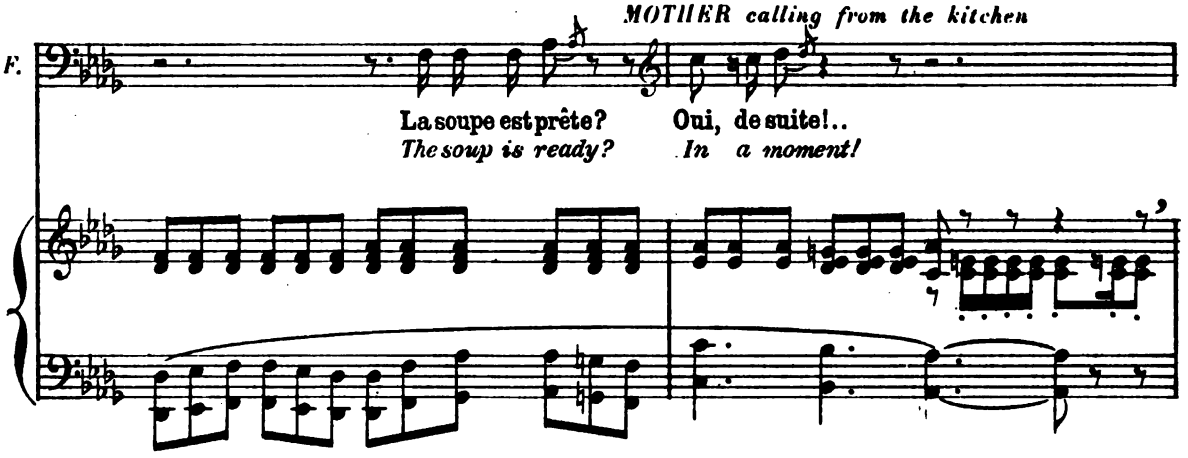
SCENE IV

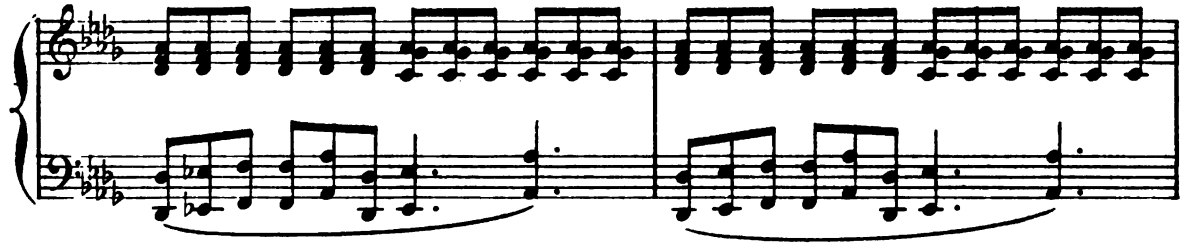
Father enters, holding a letter in his hand. Mother goes quickly to the kitchen. Louise



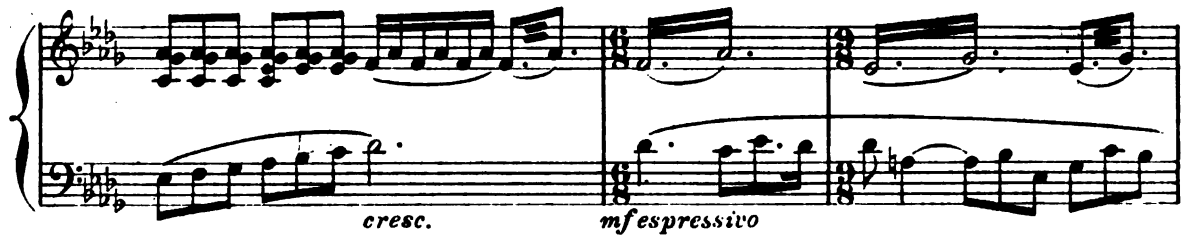
uneasy, clears the table for the evening meal.



Father sits near the stove. Louise pokes the fire. Seeing the letter, she moves away towards the



cupboard. Father turns over the letter and opens it. Reads.



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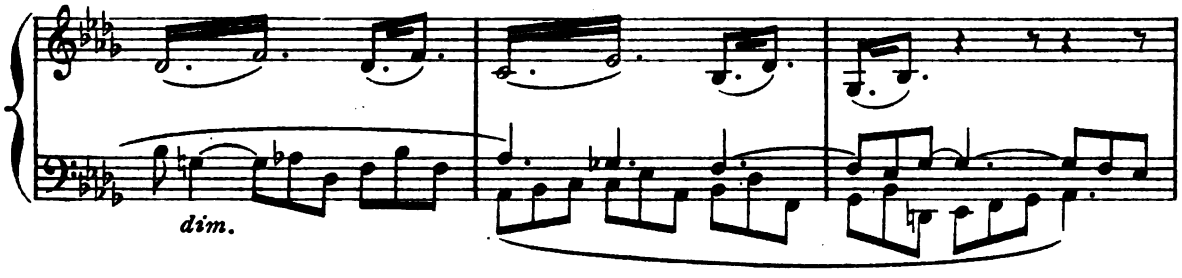
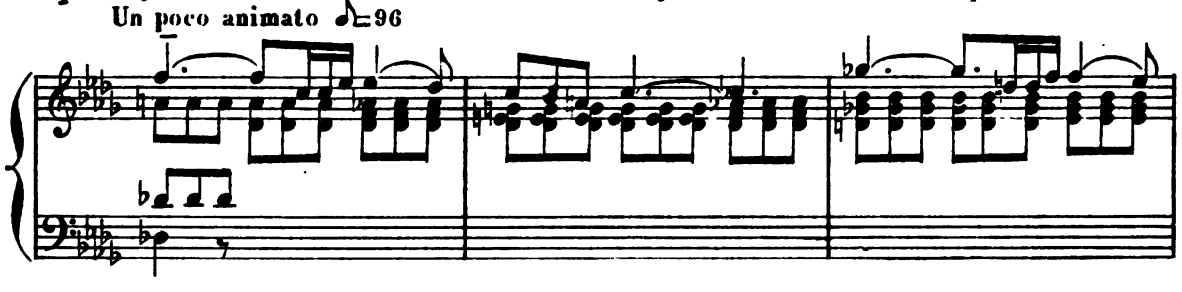
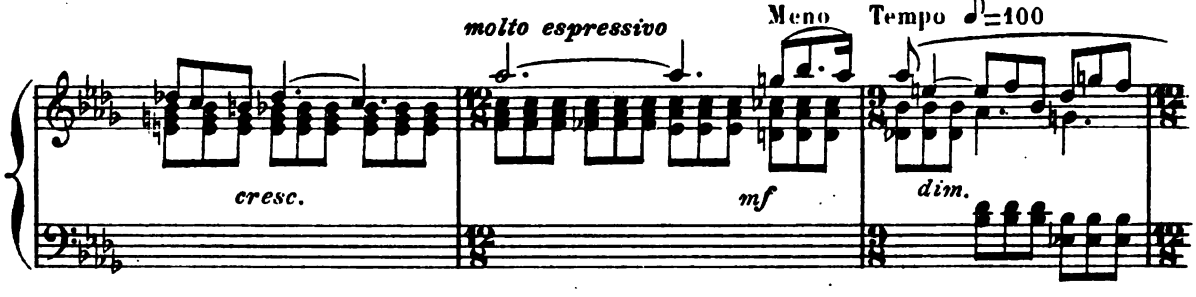
Louise, in silence, sets the plates and glasses on the table, then goes for the forks and spoons.



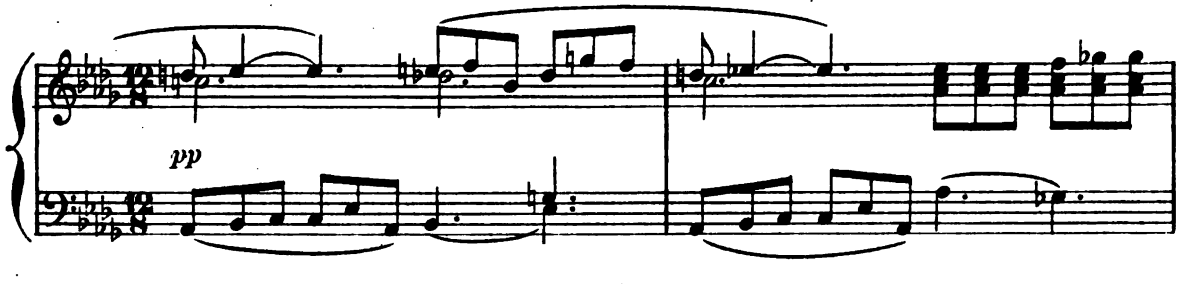
Father lays the letter on the table and looks at his daughter. Louise, embarrassed, places the knives



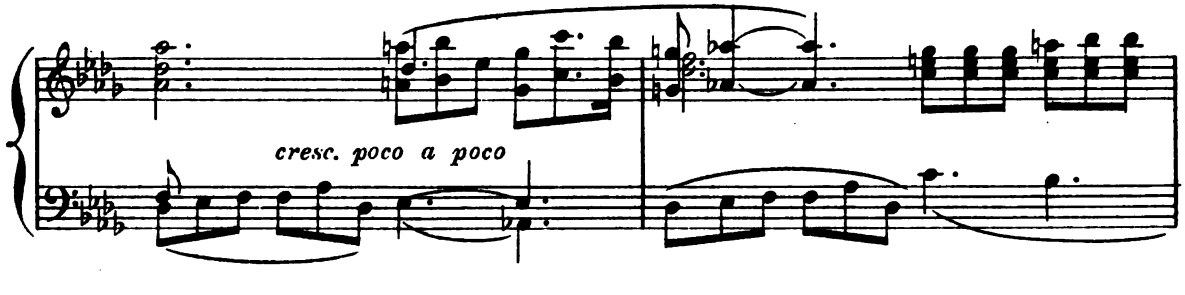
and forks. *Father holds out his arms.* *They embrace.*



Louise looks to see if her Mother is watching them, and kisses her Father again;



they look at each other a while. *Father draws his chair to the table and sits down.*



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Enter Mother, bringing the soup.

Allargando

Father serves it.

mf *dim.* *p* *cresc.* *pp*

rit. Tempo *They eat.*

Molto rall.

Mother rises, taking the plates and soup tureen into the kit-

FATHER *p* LOUISE *p* FATHER

Ah! quelle journée! Tu es fa-ti-gué? Je sens que je ne suis plus jeune et les jour-

Oh what a day! You're weary tonight? I feel that I'm growing old, and that the

♩ = ♪ (92)

-chen. LOUISE

F.

-nées sont lon-gues! Pauvre pè-re, tu ne te repo-seras donc jamais?

days grow long-er! My poor fa-ther will you then ne-ver take a rest?

cresc.

p

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FATHER cheerfully

Mother returns with the stew.

Largo ♩= 60

mf

Et qui fe_rait bouillir la mar_mi_te si je quittais l'ou_til?

Then who would keep the soup pot a-boil_ing if I laid down my tools?

mf *mf* *f*

Father serves the stew.

MOTHER

♩= 64

Depuis trente ans que tu t'é_chi_nes, tu au_rais bien mé_ri_

For thir_ty years you've broke your back, one would suppose you had

dim. *p* *mf* *dim.*

Looking in the direction of Julian's room.

Più vivo ♩= 112

angrily

M. _té un peu de re_pos! Quand on pen_

*earned a bit of a rest! And to think_*

mf *dim.* *p*

M. _ _ se qu'il y a tant de fai_né_ants qui pas_sent leur vie à fai_re la

_____ *how many young loafers are a_bout who spend all their lives in ho_li_day*

p *cresc.*

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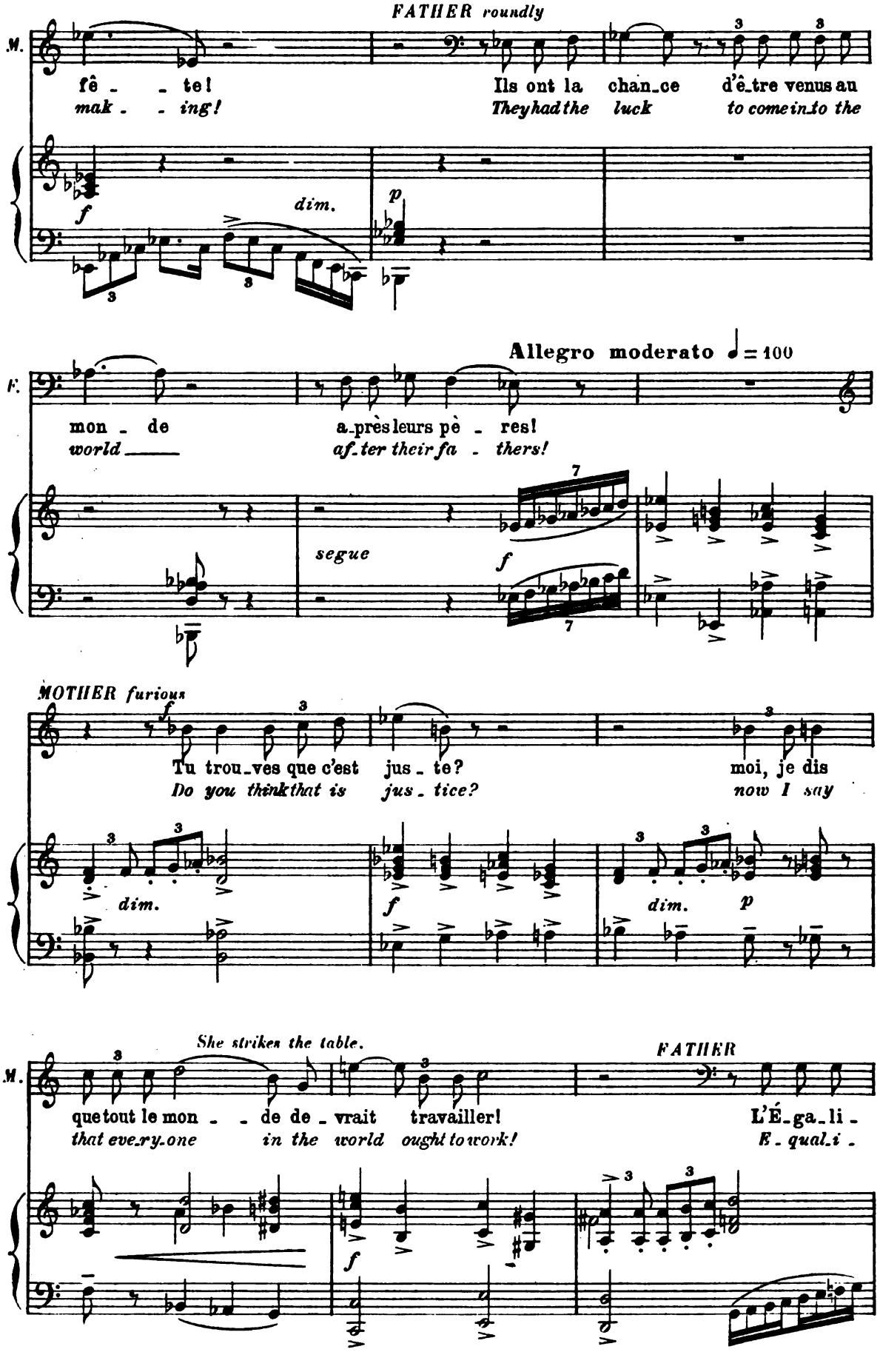

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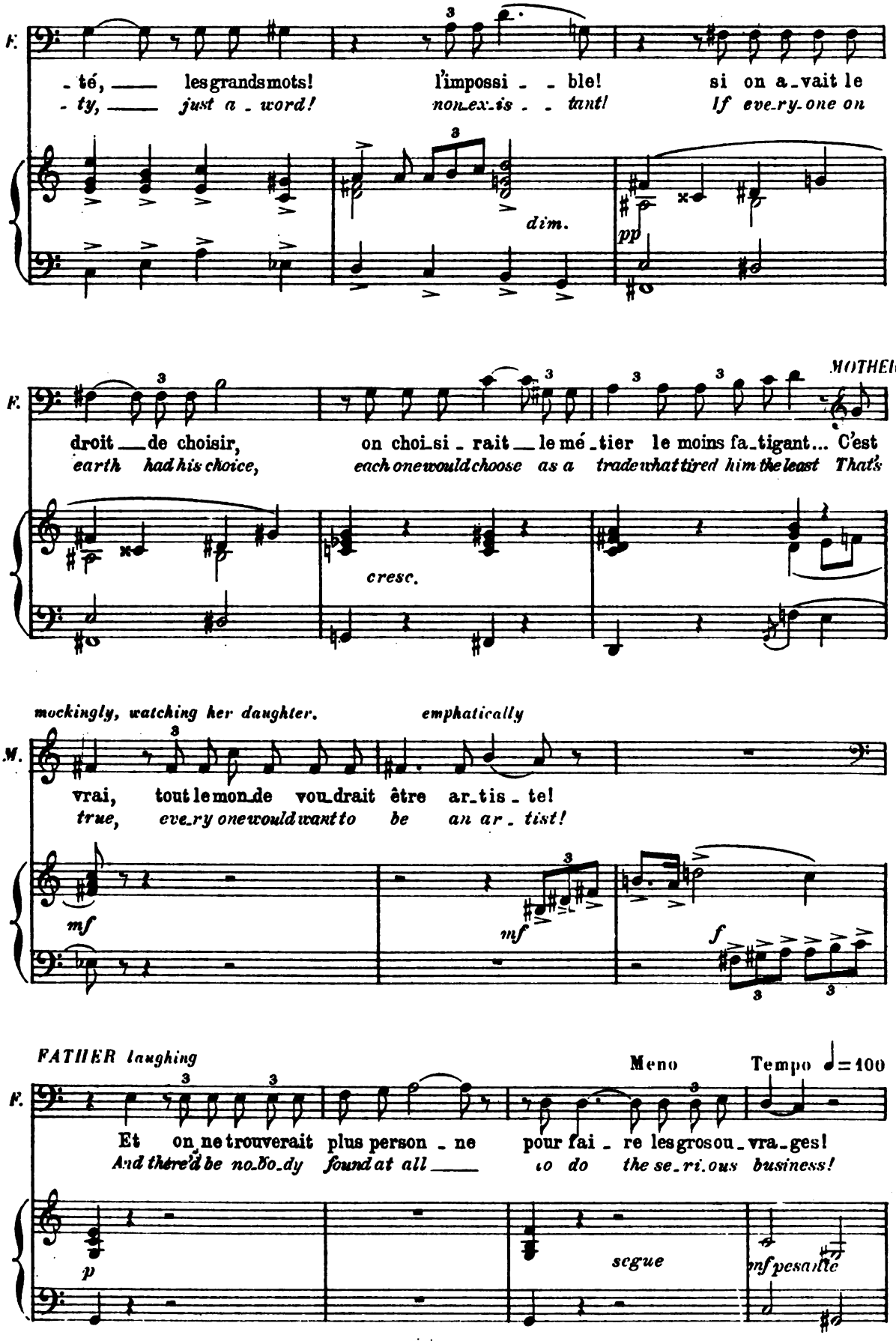

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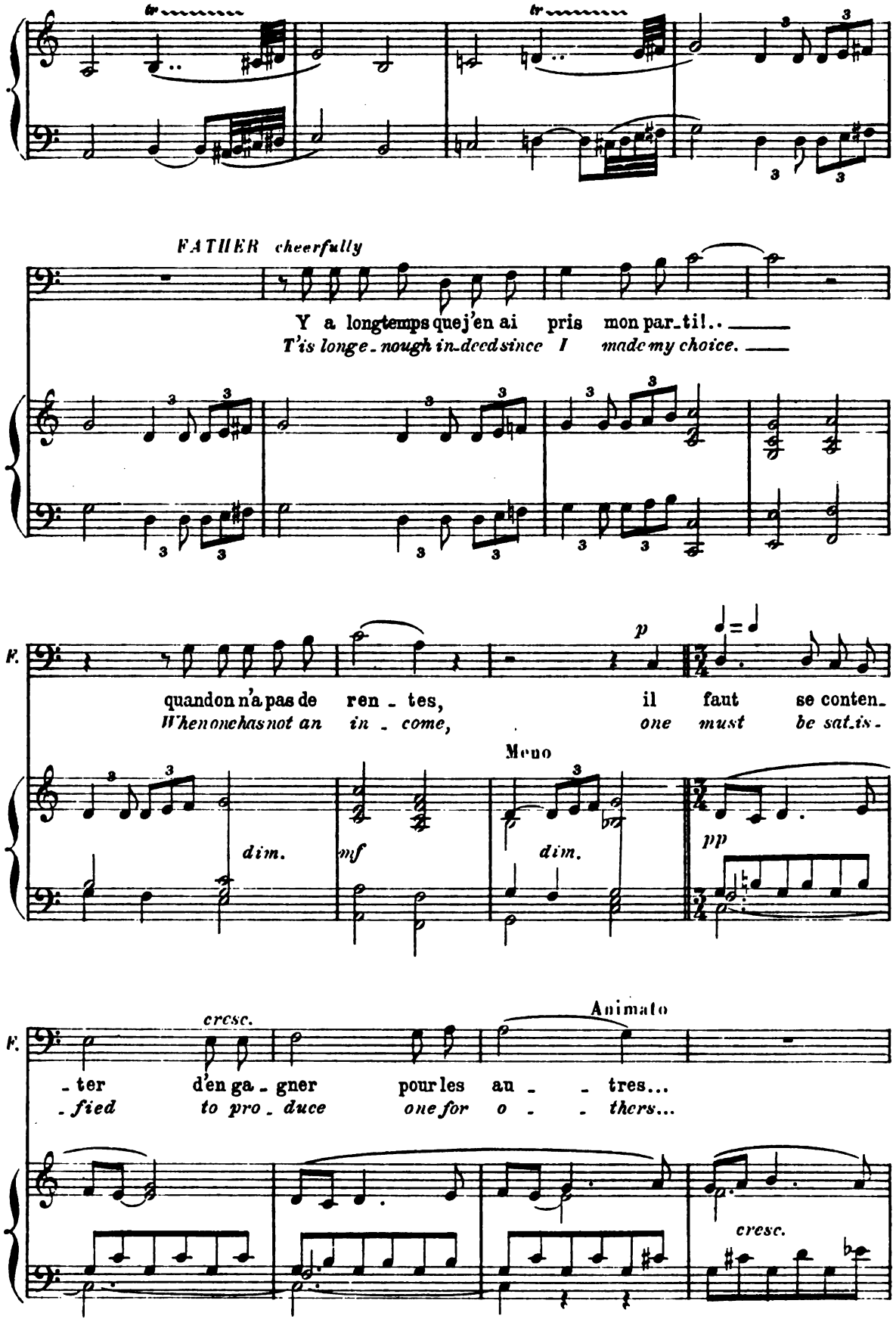

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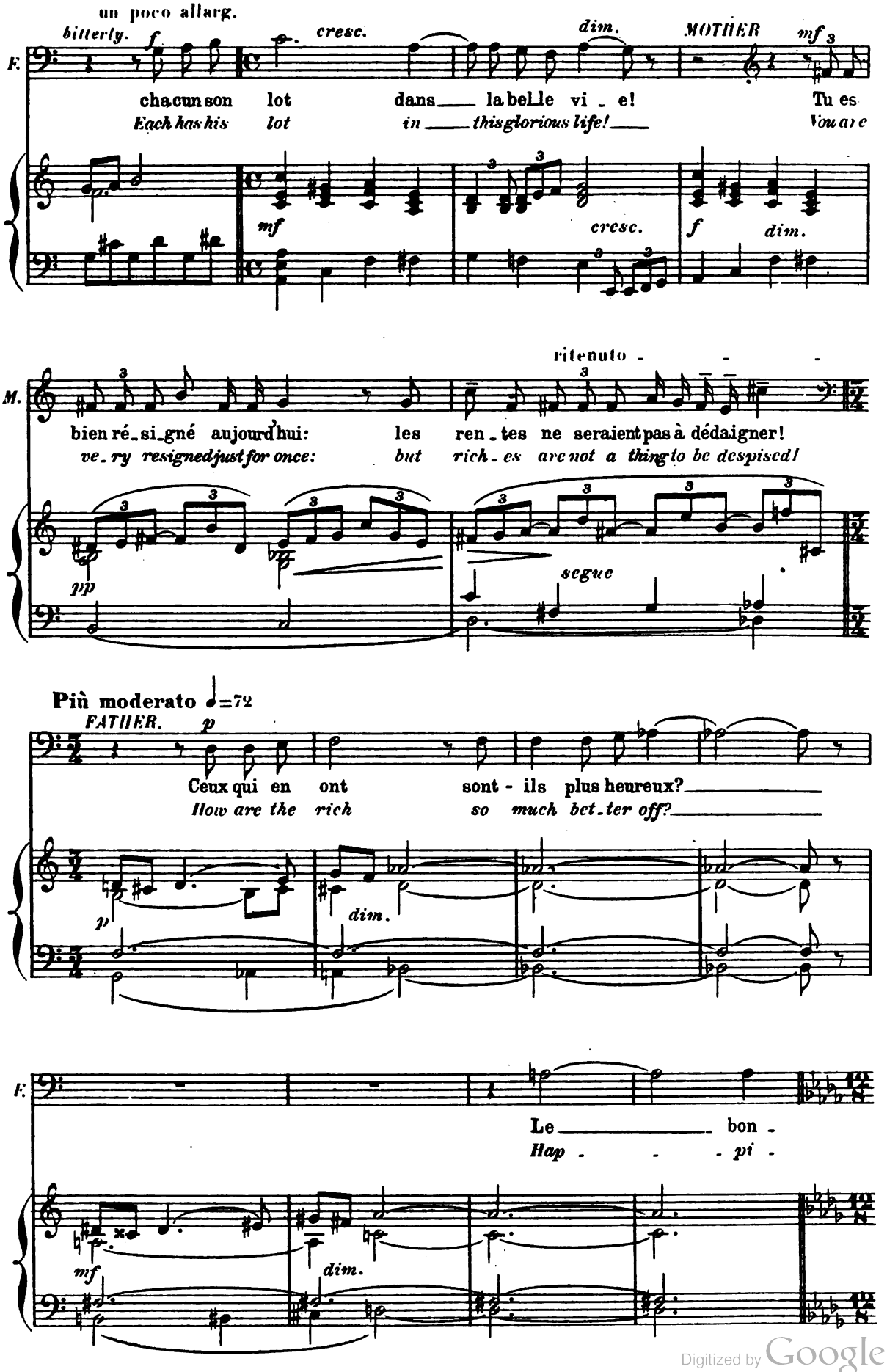

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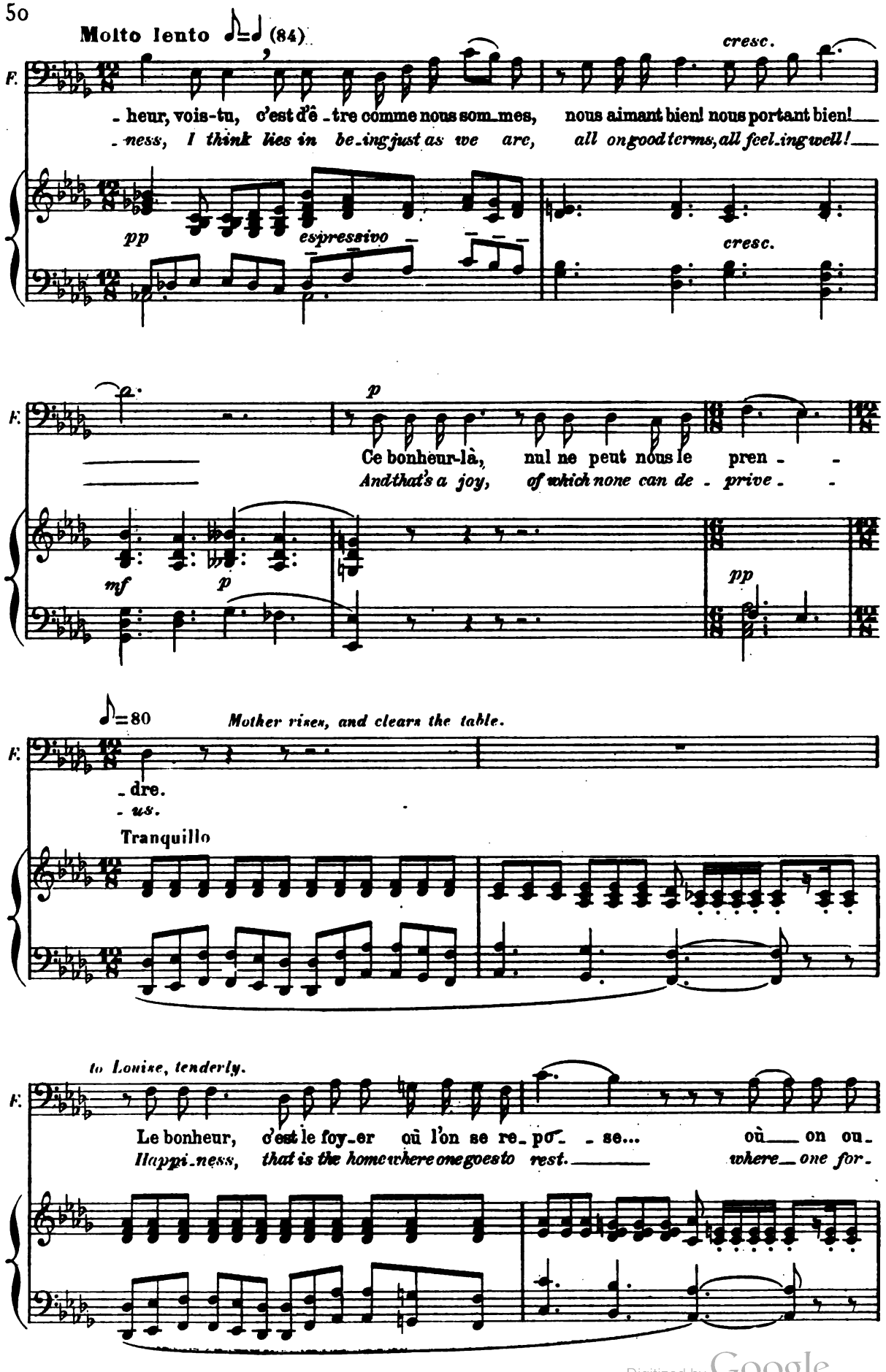

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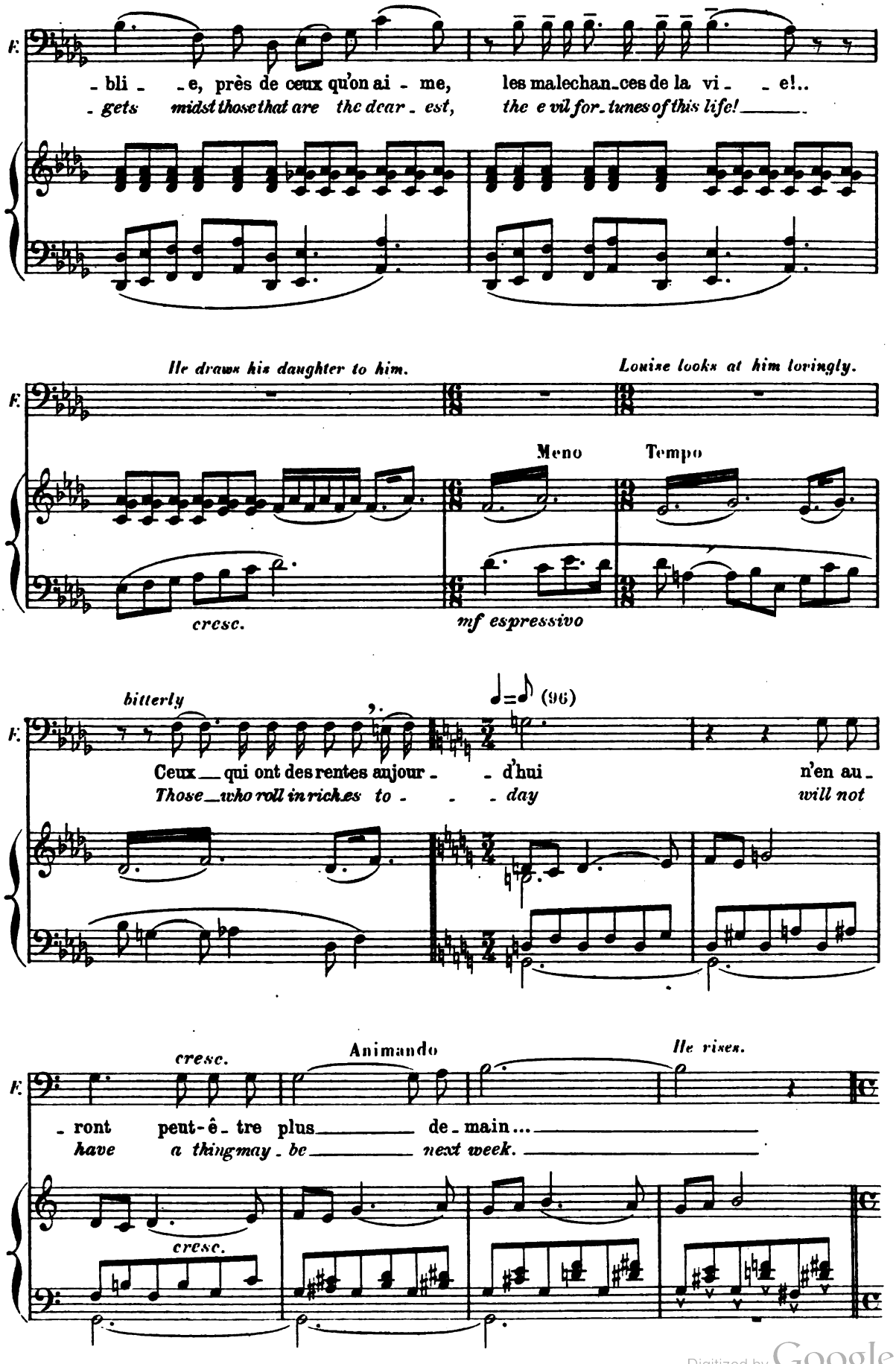

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He makes a menacing gesture.

F.

Vivo ♩=116

ff

f

lunga

Allegro mod.to ♩=112

F.

Nous, toujours nous serons heu-reux!

We shall live happy e - ver more!

segue

Beams: kisses his daughter: catches his wife by the waist as she comes from the kitchen and

Moderato

dances heavily around.

MOTHER langhing.

As - sez!

Have done!

Presto

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FATHER laughing Allargando

M. vas-tu fi_nir! grand fou! Ah! ah! ah! ah! ah! ah! je suis heu_

will you have done! Old goose! Ha! ha! ha! ha! ha! ha! Hap_py am

segue

cresc.

p

Tempo animato ♩=126

F. _reux!

!!

ff

He looks for his pipe, fills it, sits by the fire, takes a light from

rallentando

dim.

it, and draws several puffs in deep content.

MOTHER coldly, to Louise.

Vas - tu me laisser fai_re toute la besogne! Allons, remue-toi!

Do you intend to let me do it all my self? Come come, hurry up!

♩=90

pp

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Louise wipes the table, and sees Julian's letter that her father

Mother trims the lamp and lights it.

Molto lento ♪=♩ (90)

sf *dim.* *pp*

has laid near his plate; she kisses it furtively, and takes it to her Father.

FATHER *He looks shyly at his daughter.* *Louise goes to the kitchen, taking*

Ah! mer_ci...
Ah! thank you!

♪=100

pp

Father, by the fire, re-reads the letter.

the dessert.

Meno

cresc. *espress.* *mf* *dim.*

Louise watches from

Animato

cresc.

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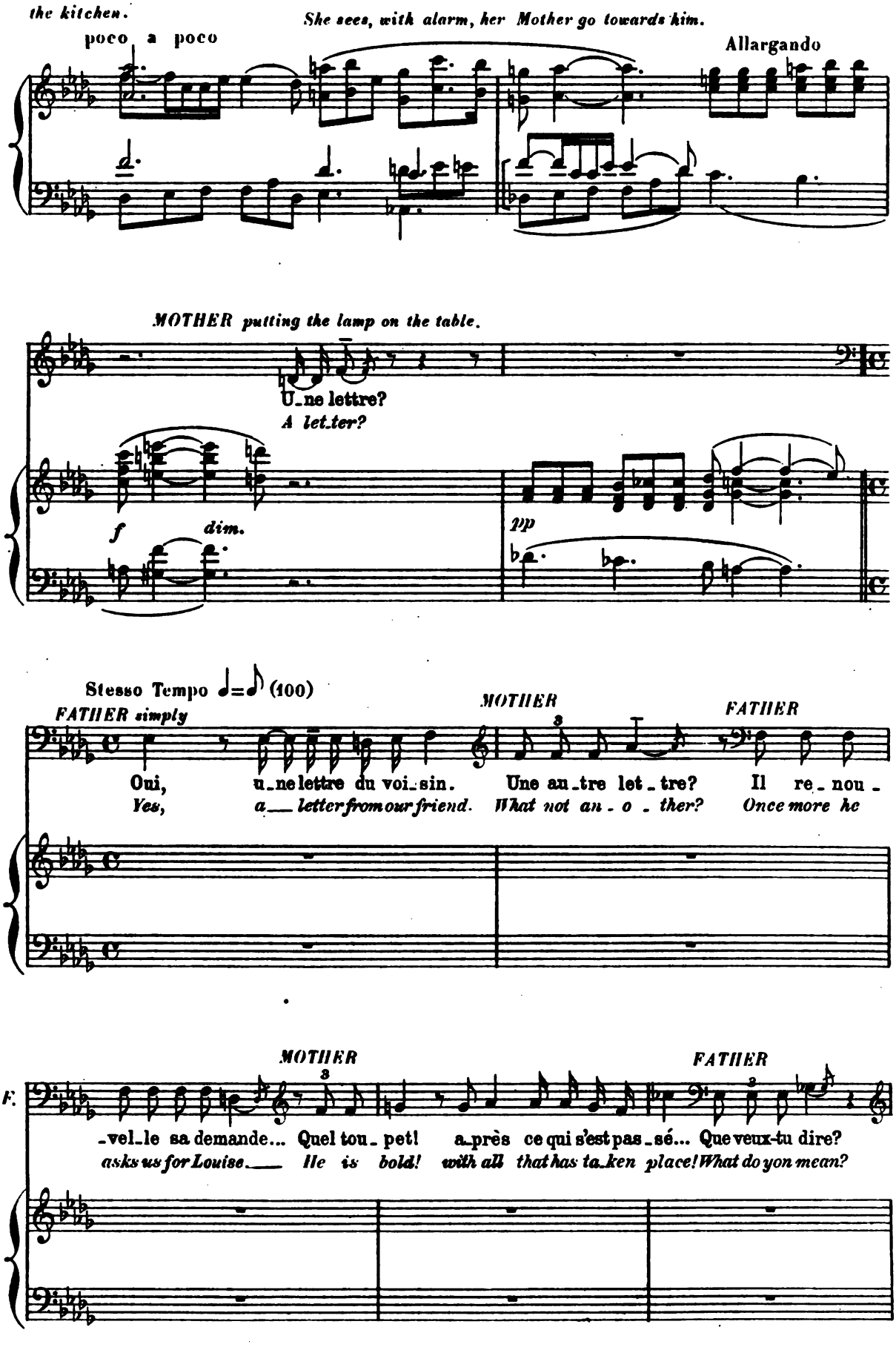

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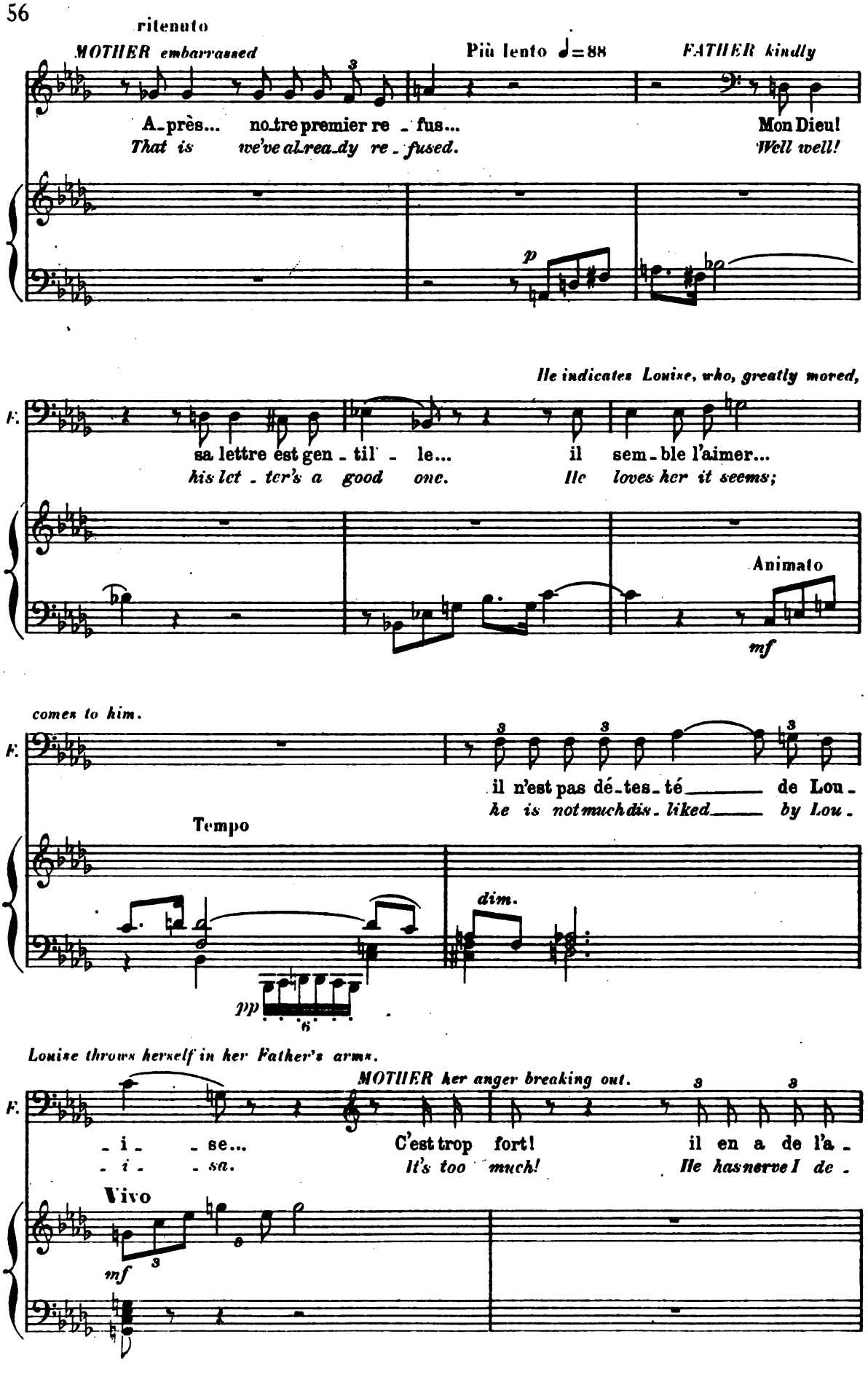

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Meno vito

FATHER to Mother.

M. plomb! Al_lons! al_lons! ce n'est pas la peine de se mettre en co_

_clare! There, there! Come, come! it is not worth while to get an_gry you

p

Tempo ♩=84

F. _lère... tu tour_nes tout au tra_gi_que! il se_

know. Don't make a tra_ge_dy of it! 'Twould be

mf

F. _rait plus fa_ci_le de pren_dre de nou_veaux renseignements... sa_

ve_ry much bet_ter I think to find out more if we can; find

cresc.

Meno Tempo

F. _voir s'il est de_ve_nu ____ plus séri_eux... nous ne sommes pas for_

*out if he has be_come ____ a steadier man. We've by no ____ means o_*

Allargando *segue* *pp*

mf

6

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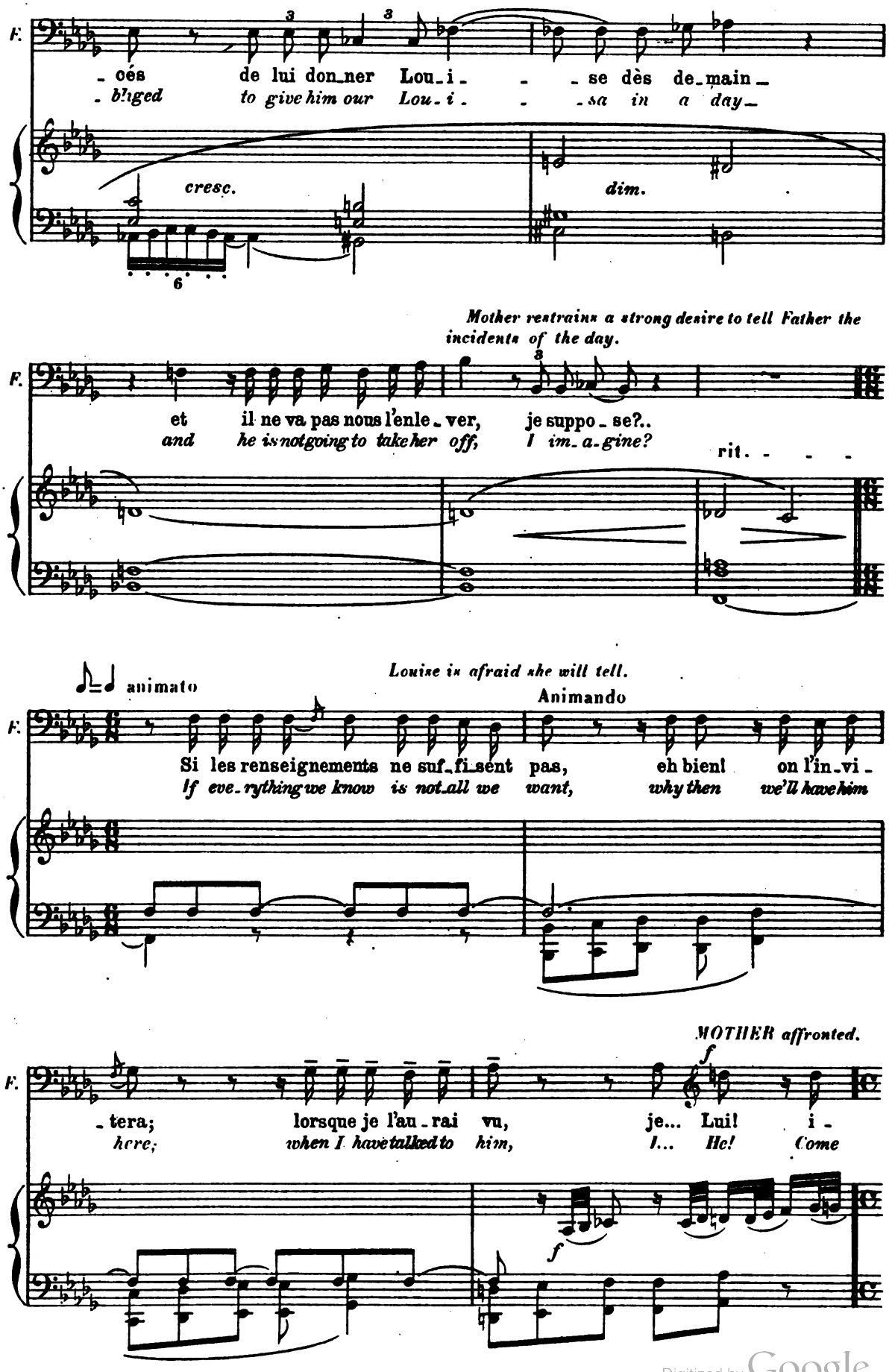

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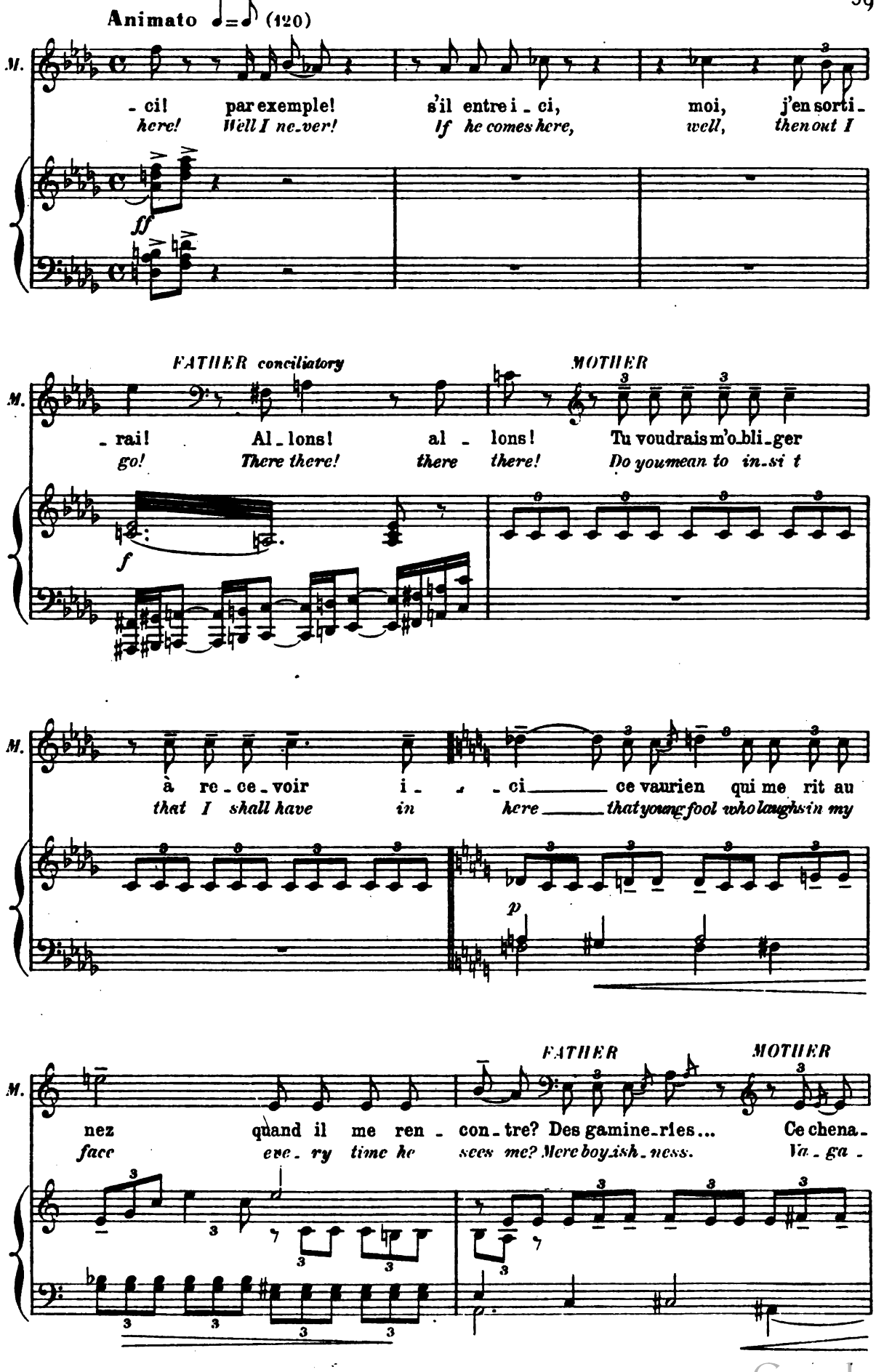

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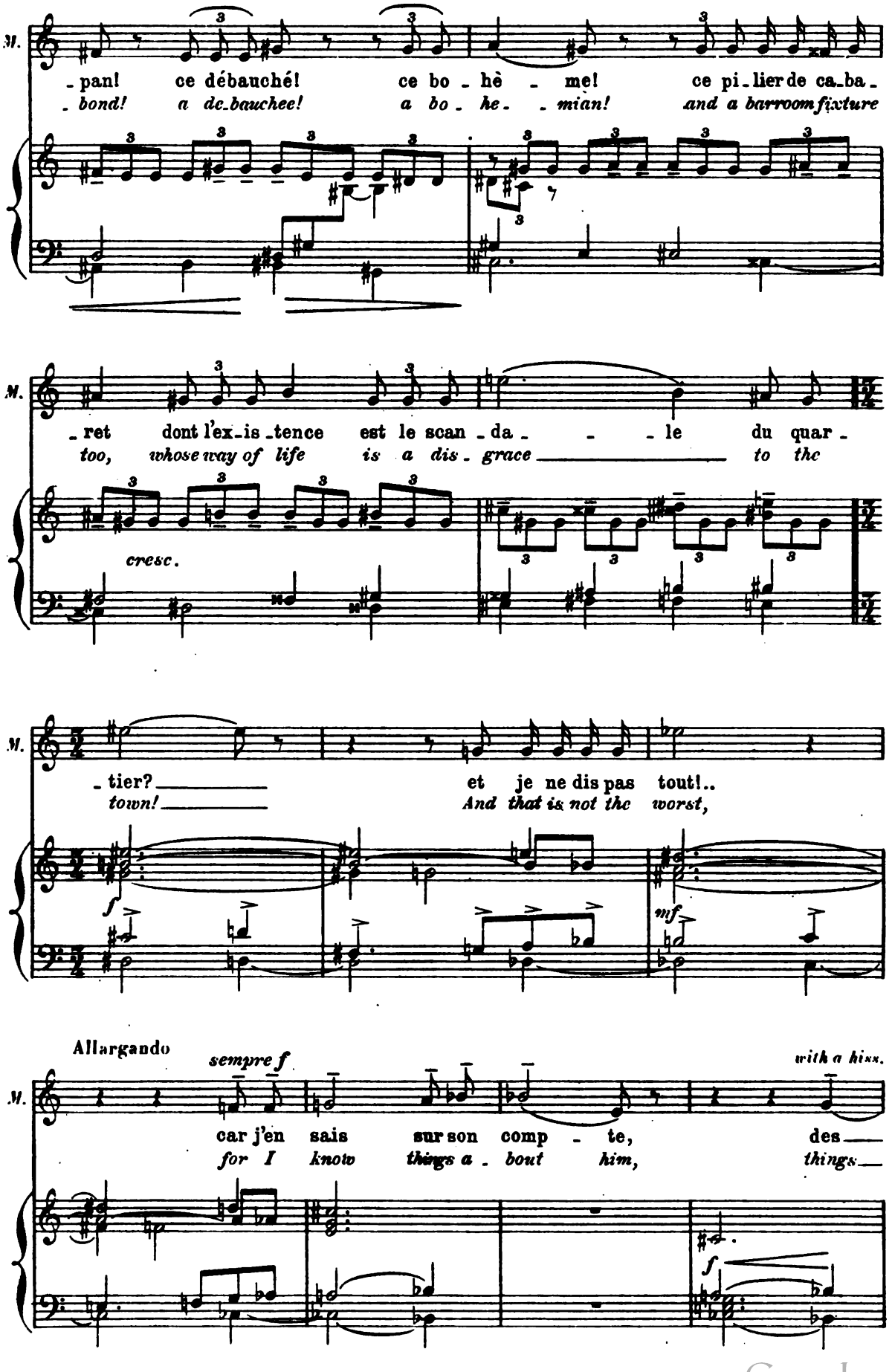

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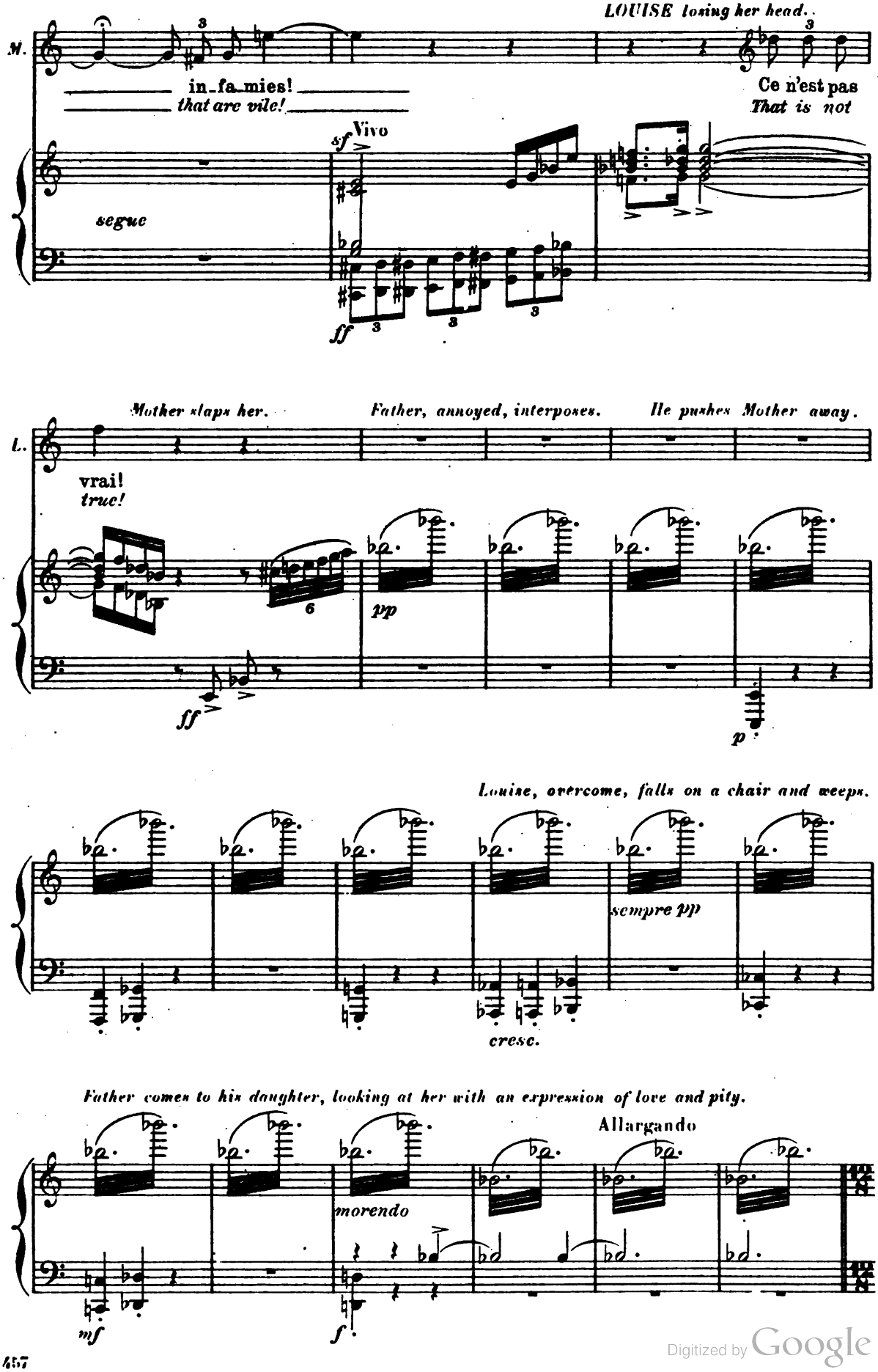

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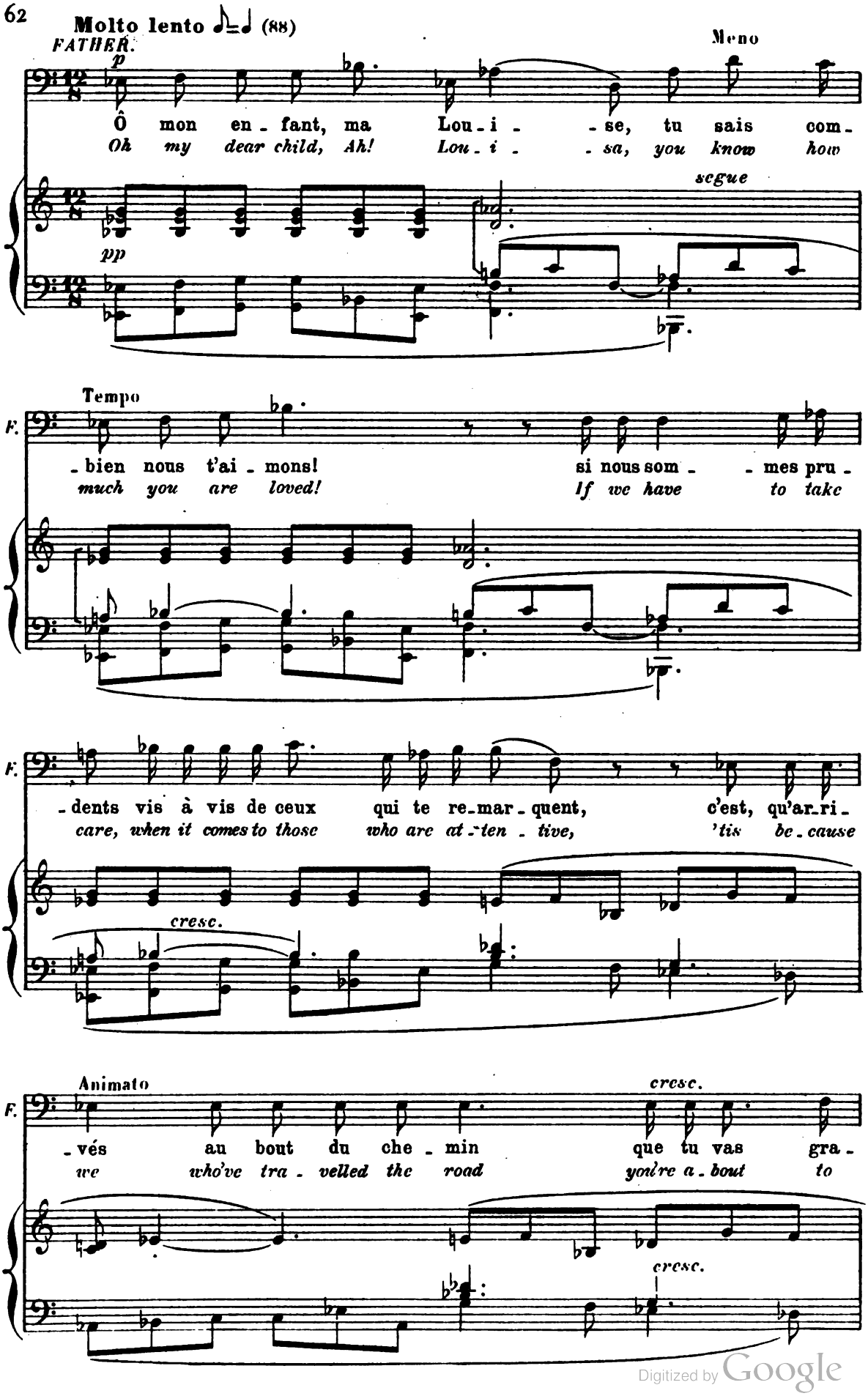

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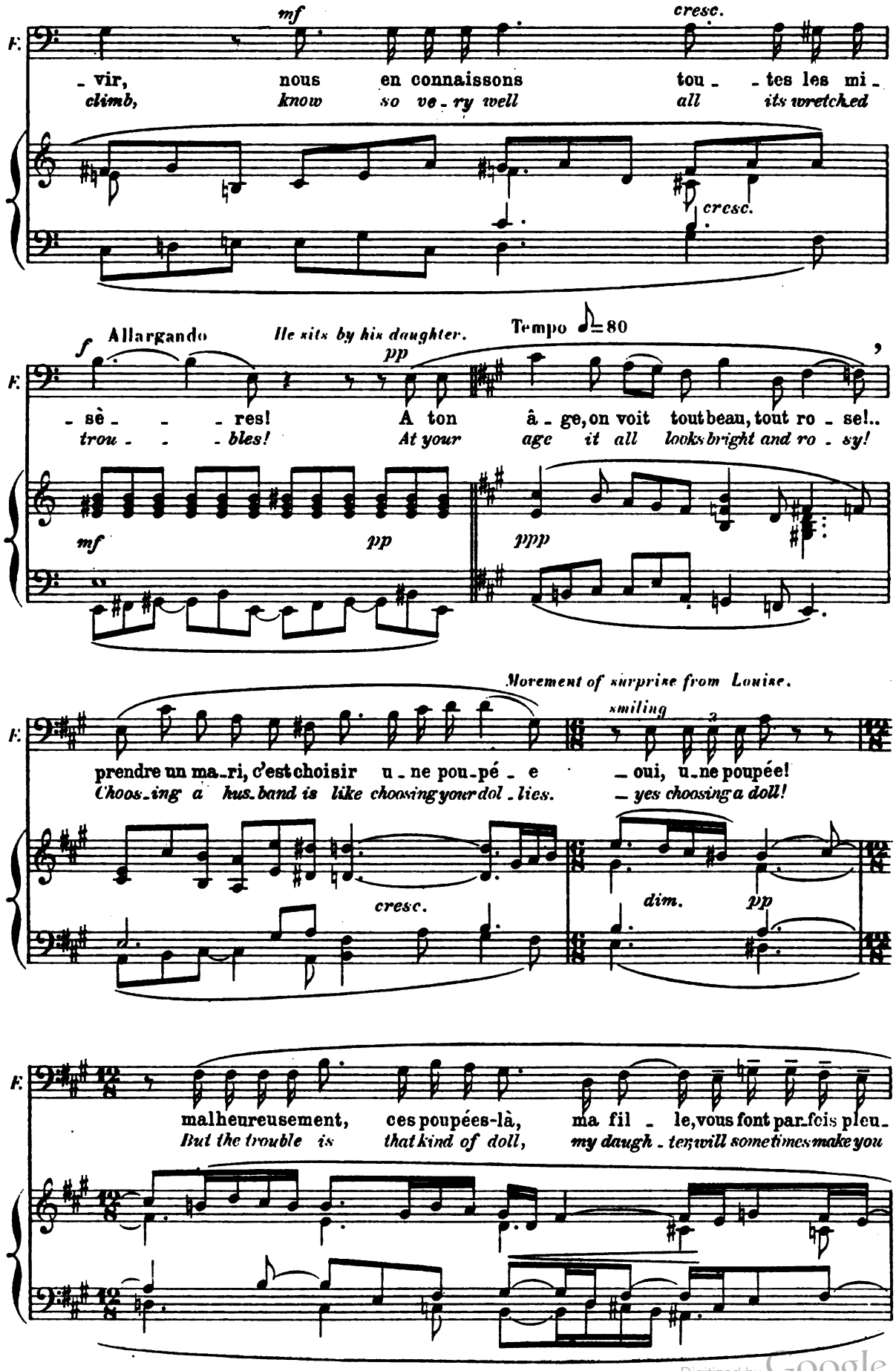

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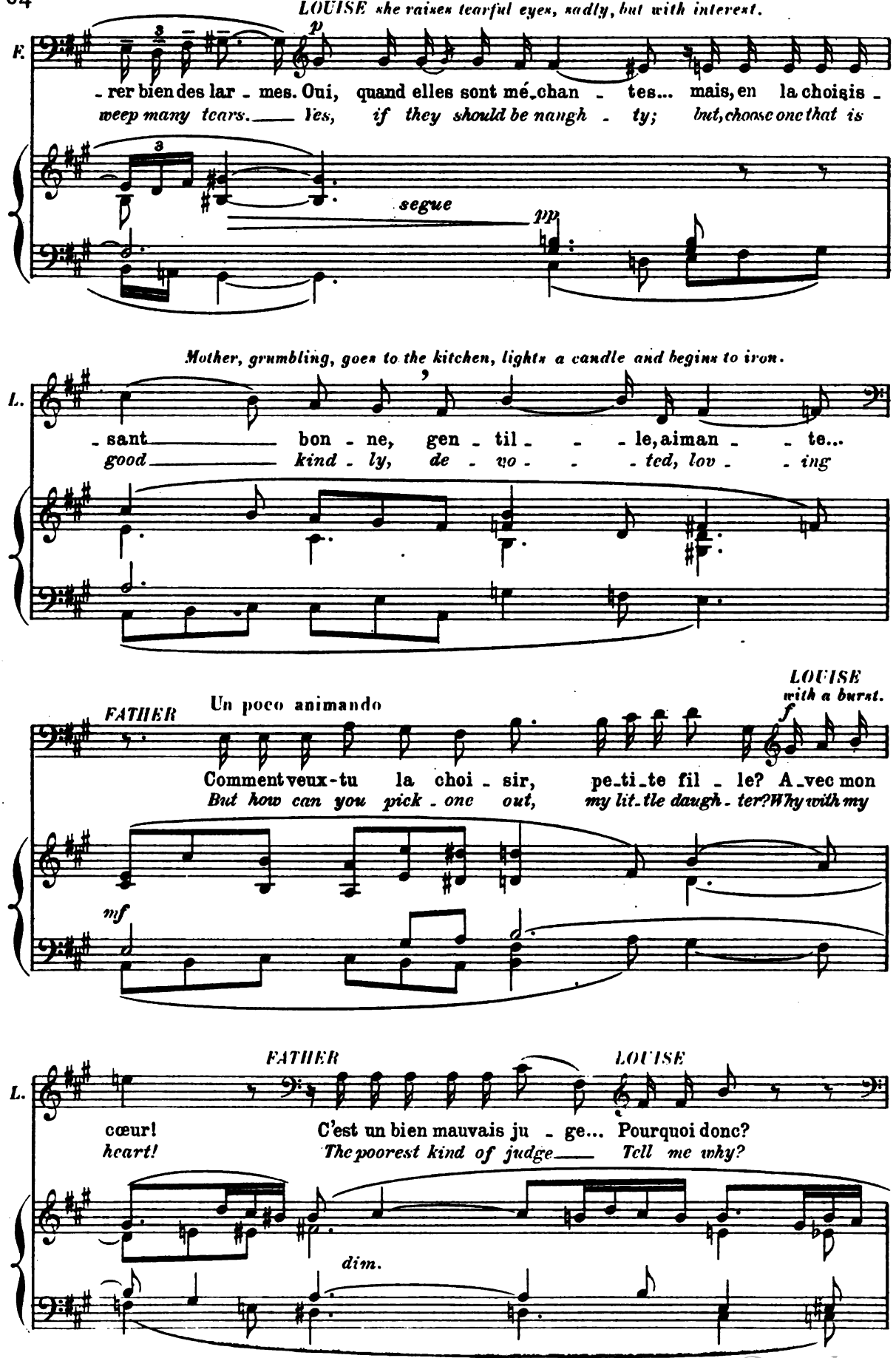

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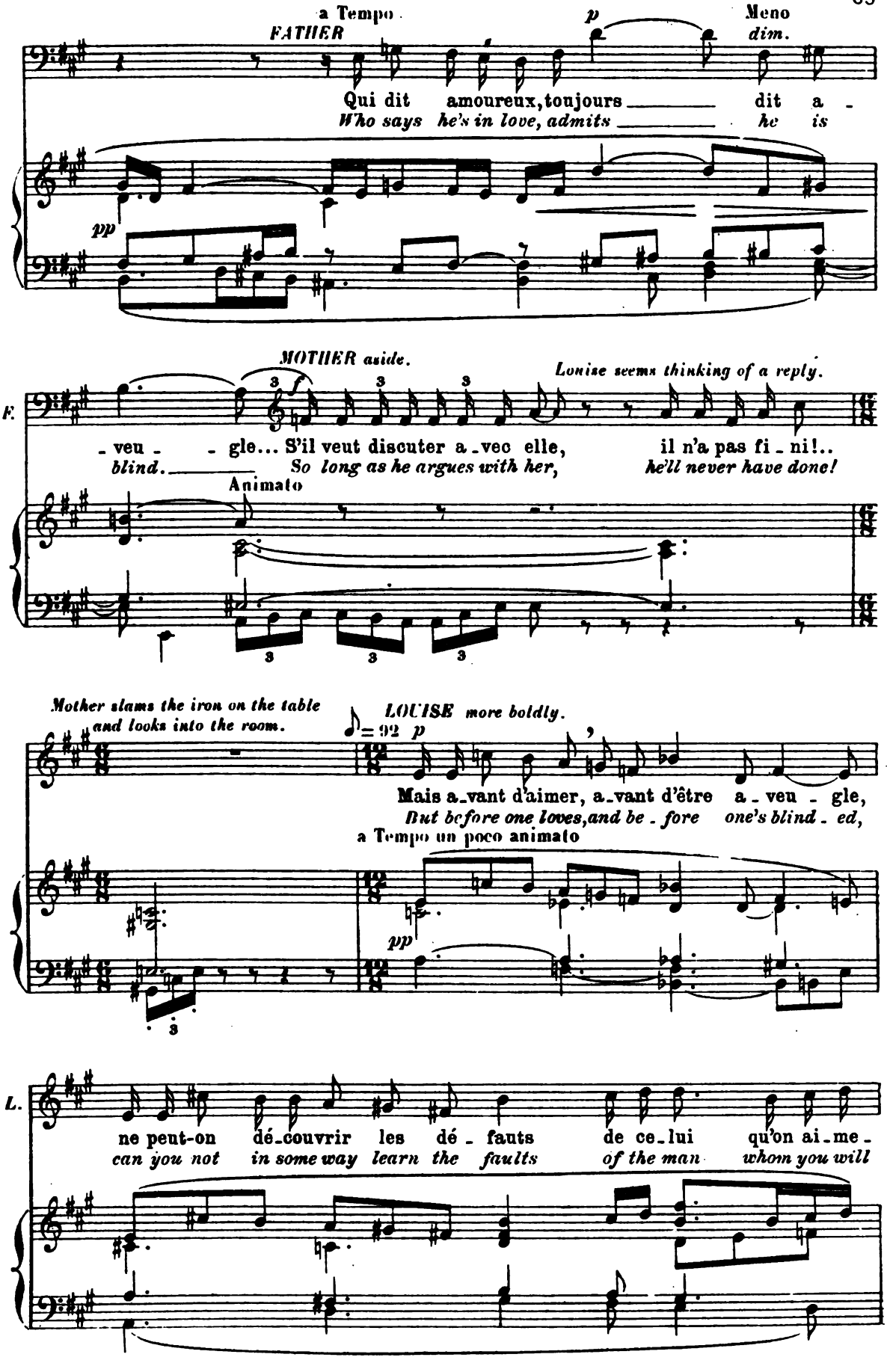

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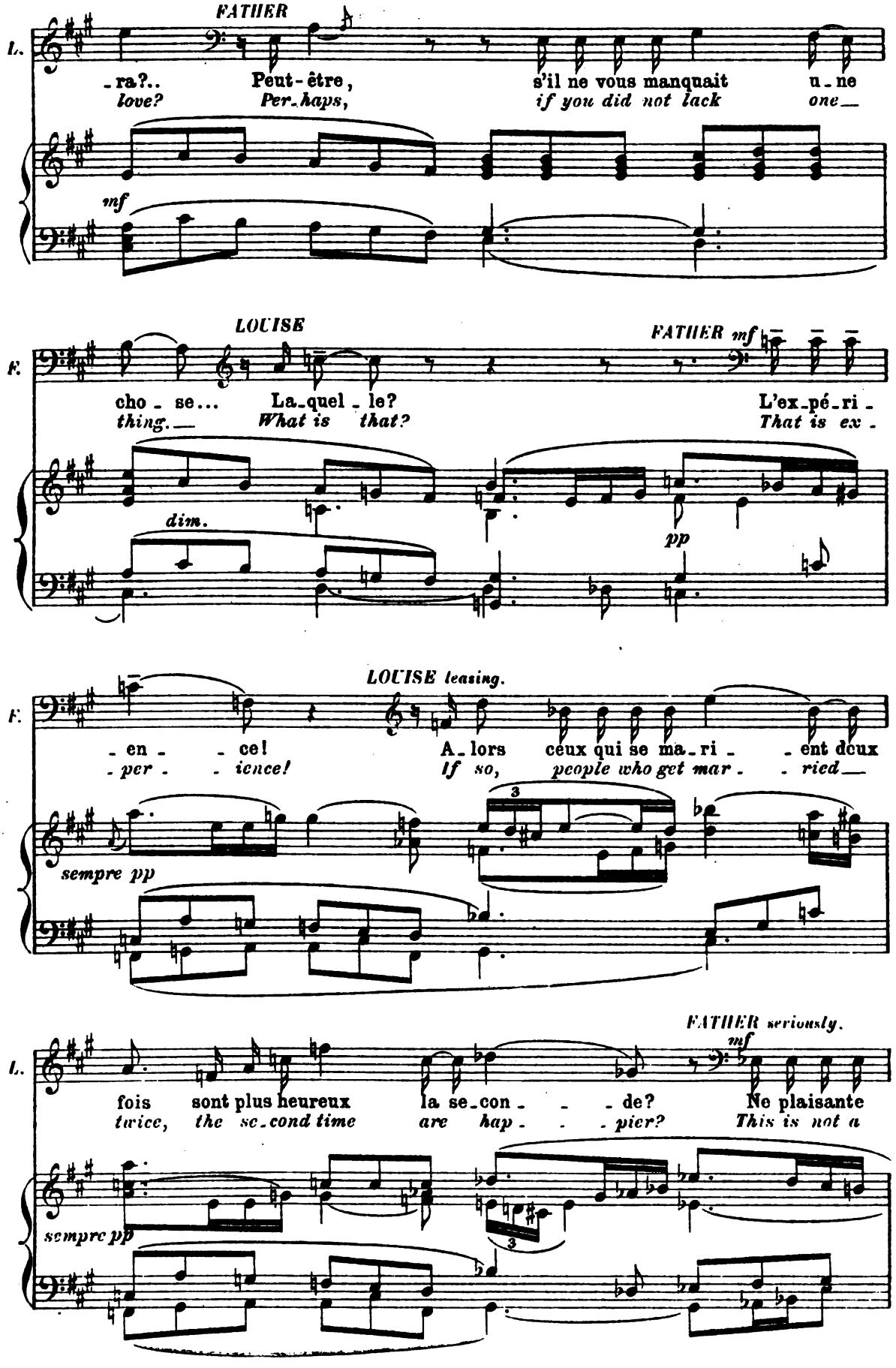

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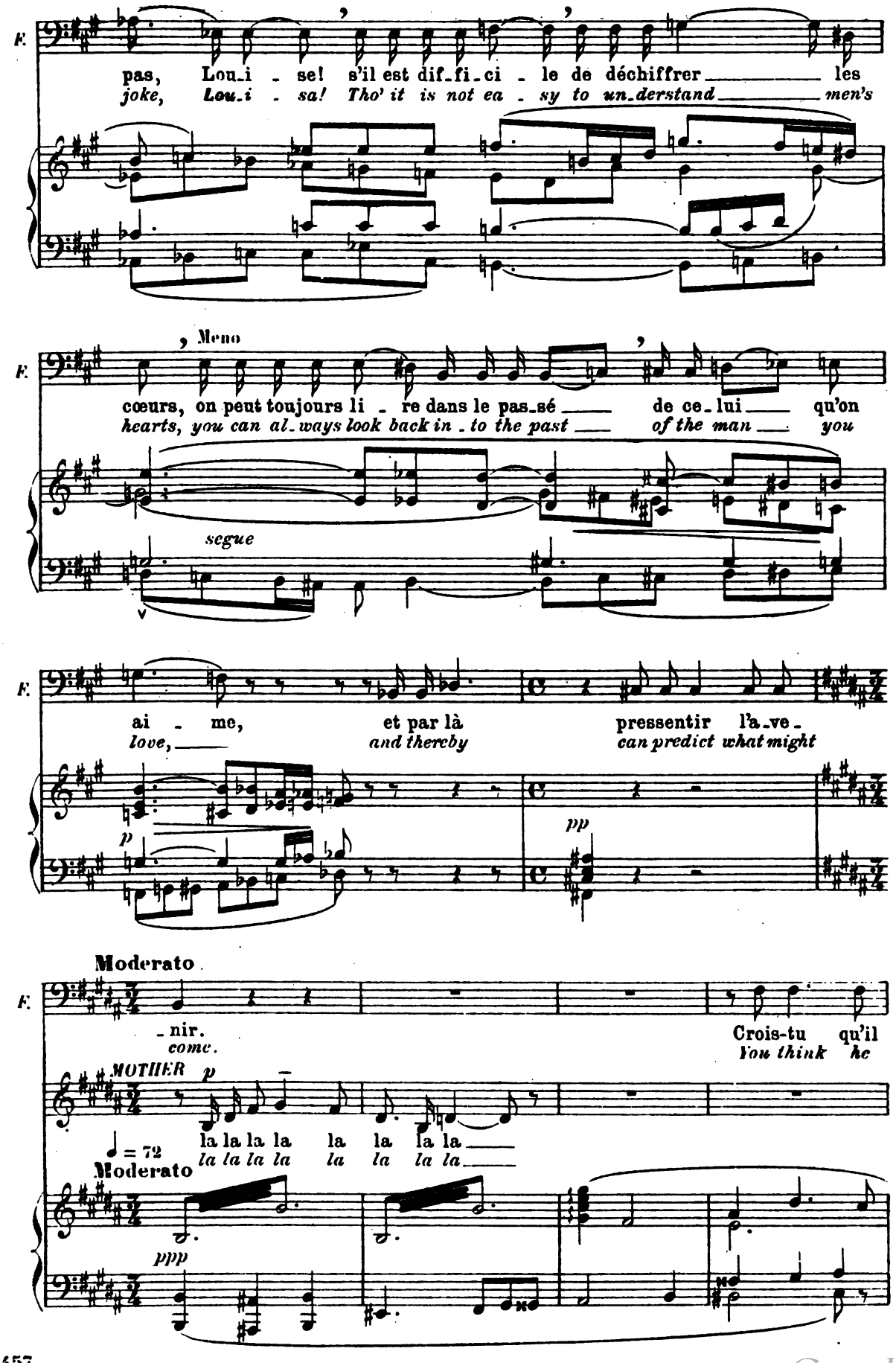

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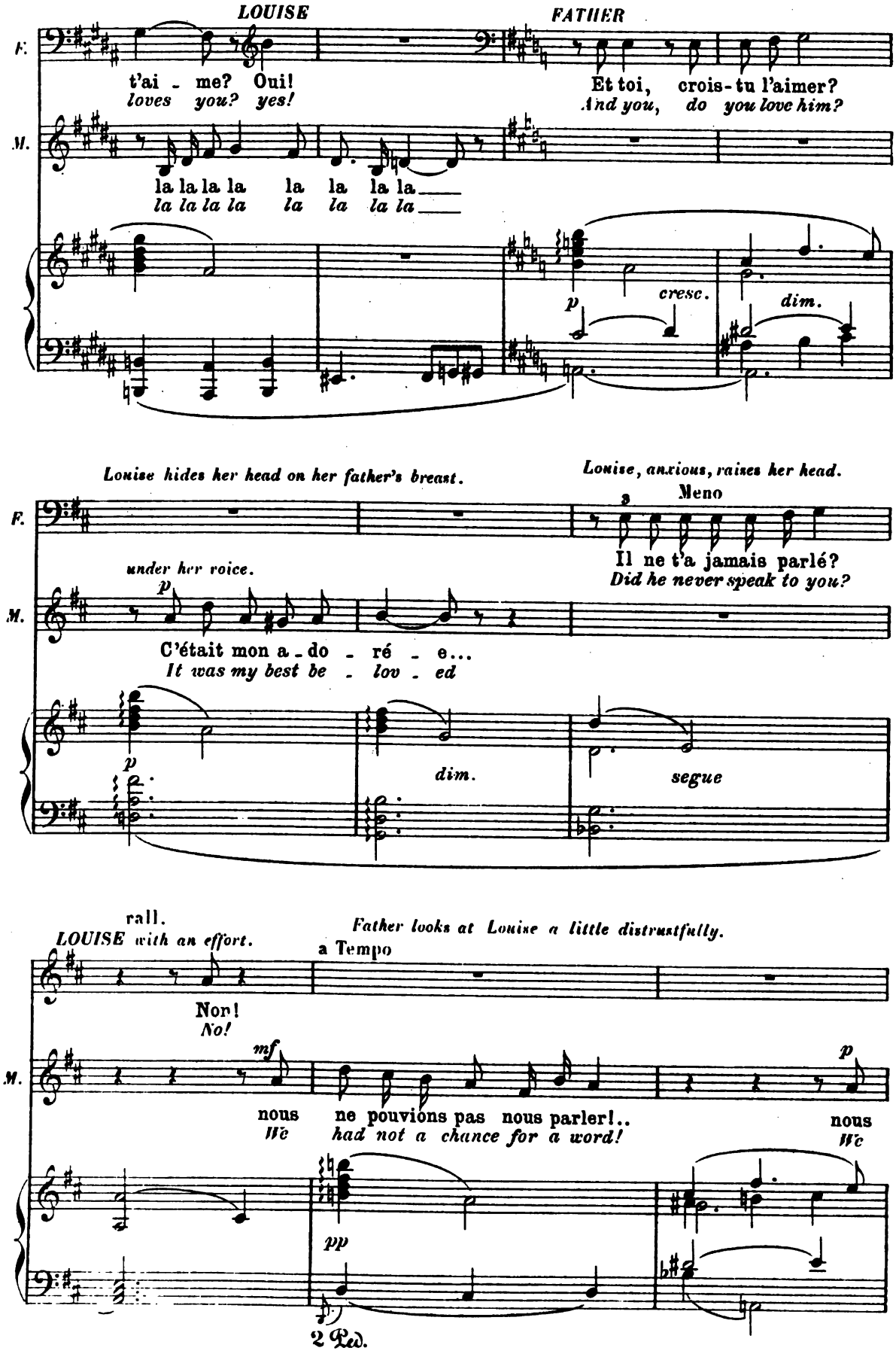

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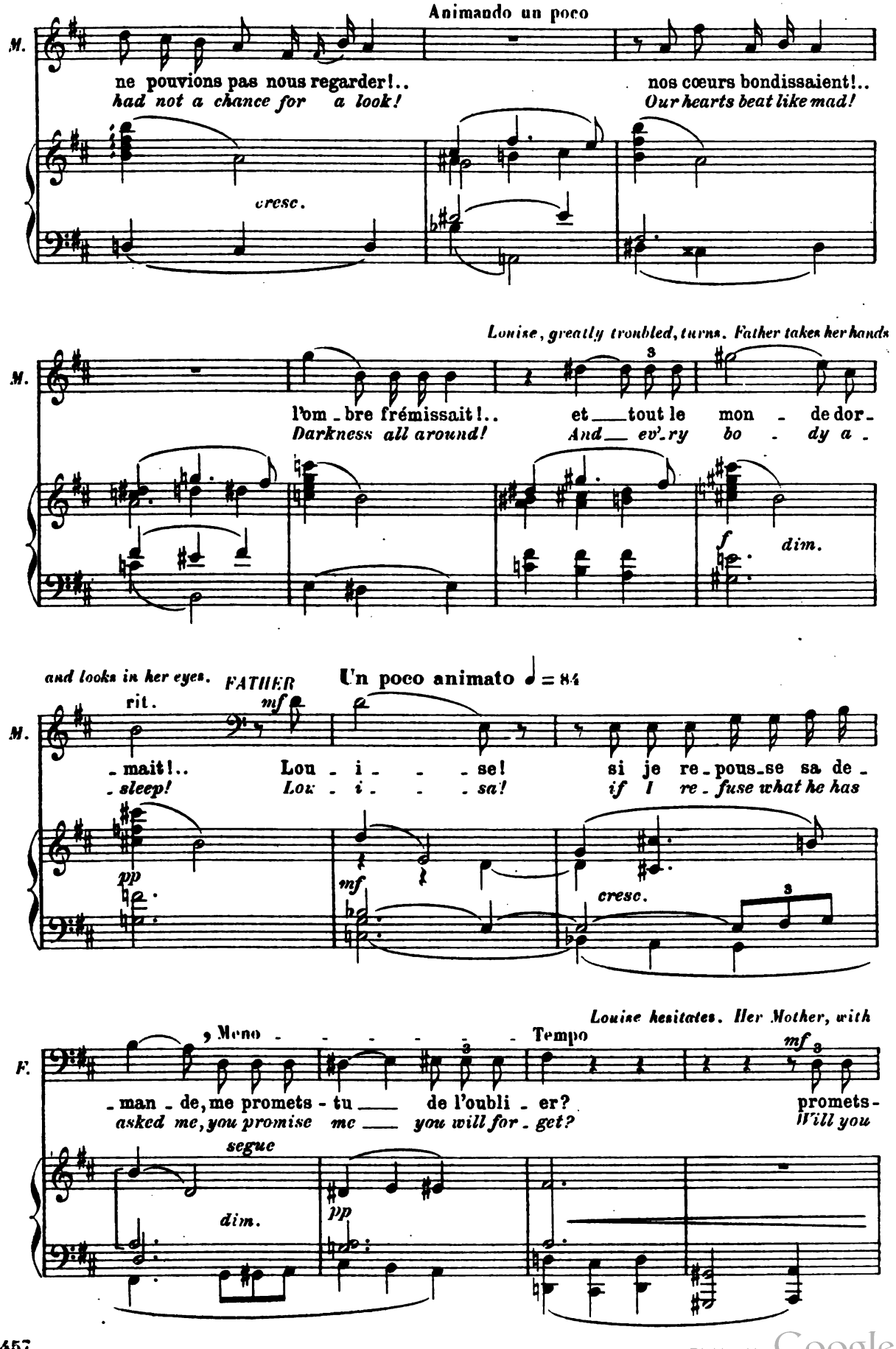

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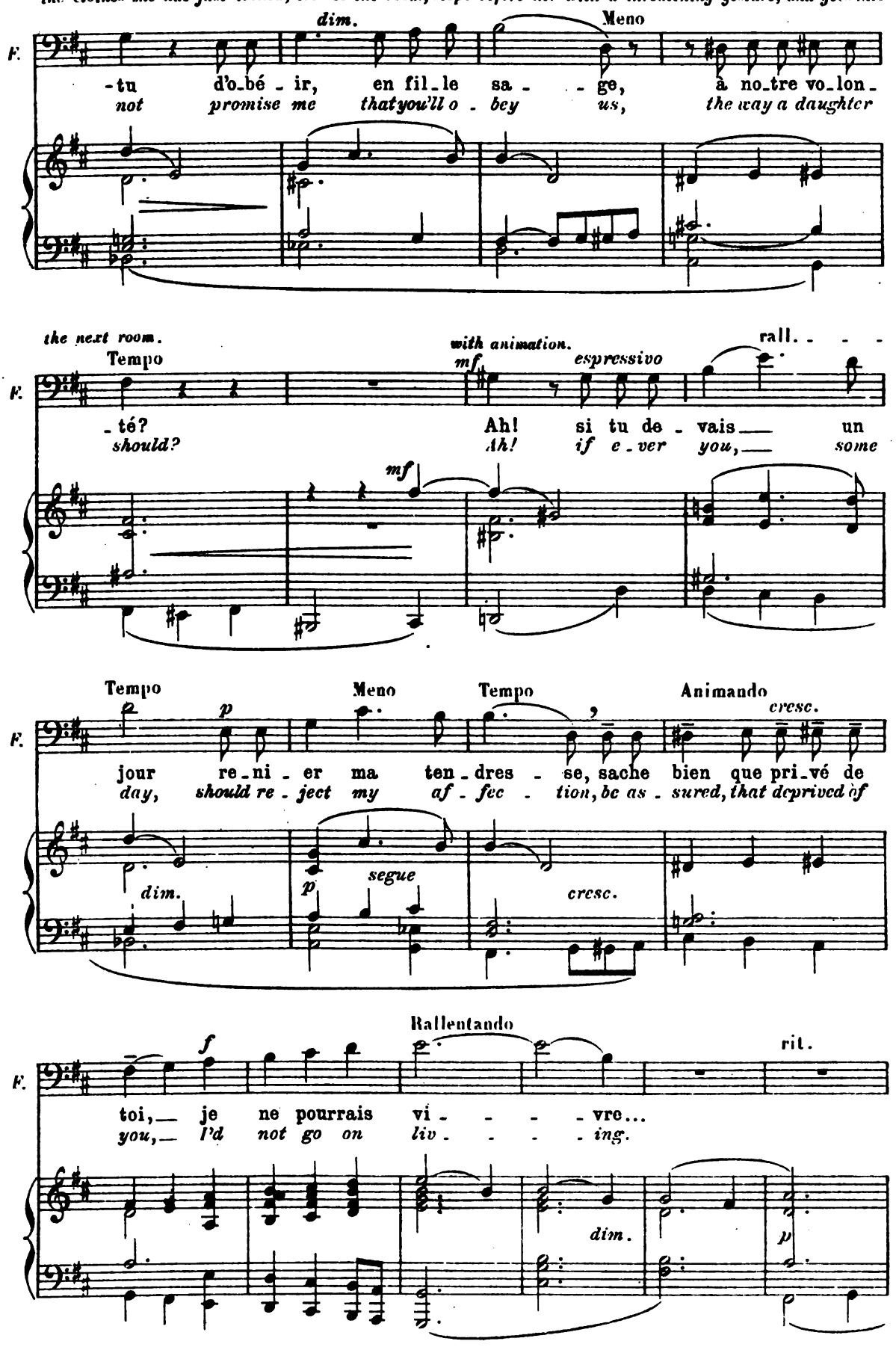
the clothes she has just ironed, crosses the room, stops before her with a threatening gesture, and goes into



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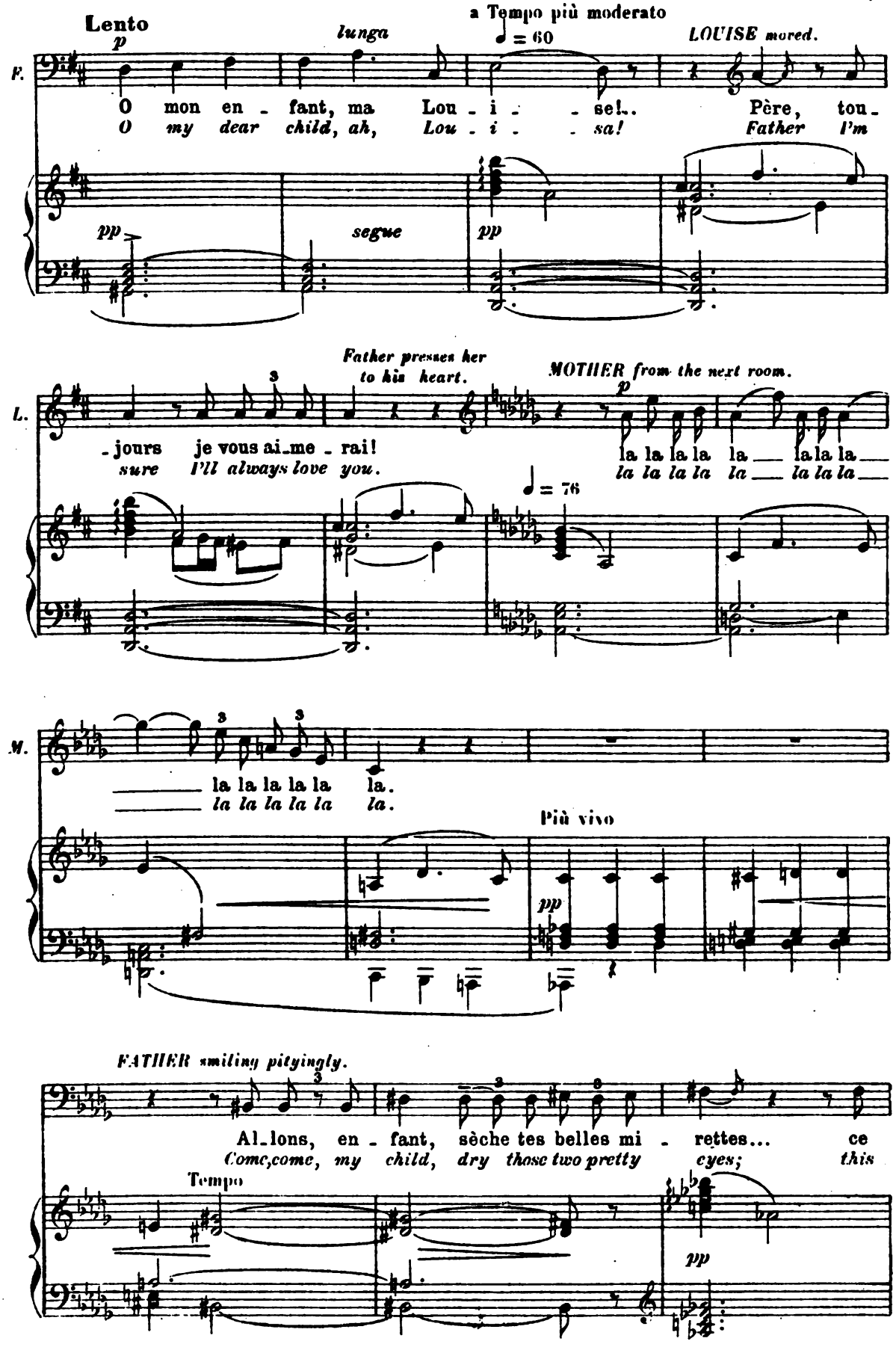

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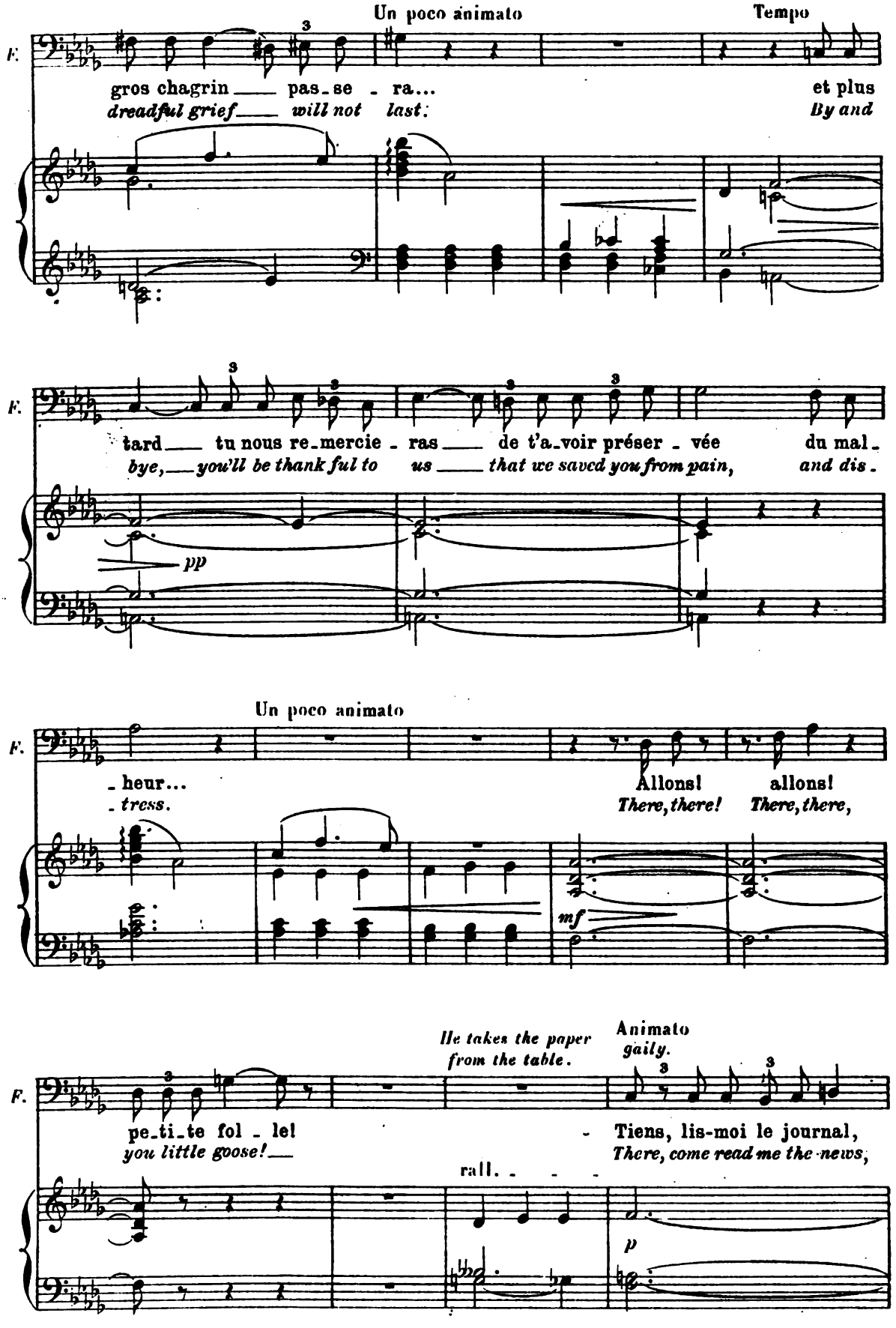

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holding out the paper. rall.

ça te distrai_ra et ça mé_na_ge_ra mes pauvres yeux... veux-tu?
'twill divert your mind, and what is more 'twill save my poor old eyes. Will you?

Mother comes back. She sits by the table with her mending. Louisa takes the paper,

molto rall.
LOUISE painfully.

Oui...
Yes.

Molto lento ♪ = 80

p morendo pp

draws near the lamp, and in a voice choked with tears, begins to read. Father looks at her with a smile

Reads

L.

«La saison printanière est des plus brillantes,
«Spring has come, and the season has a brilliant opening.

ppp

Le Rideau tombe lentement.
The Curtain falls slowly.

of pity.

L.

Paris, tout en fête...» Paris!..
Paris, ve_ry gay.» Paris!

rallent.

ppp

Fin du premier Acte.
End of the First Act.

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Act II

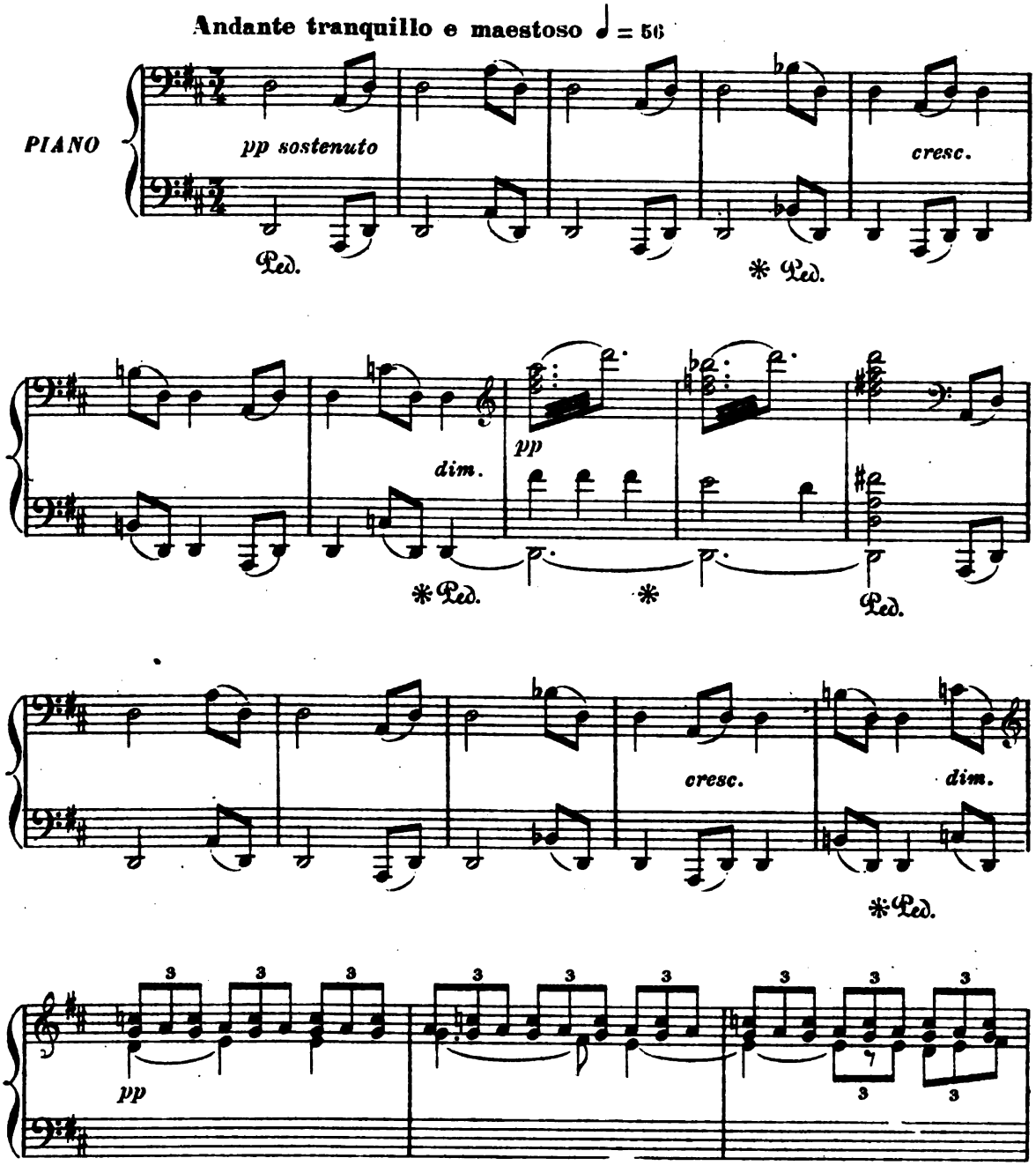
PREMIER TABLEAU

FIRST TABLEAU

PRELUDE

"Paris s'éveille"

"Paris Awakes"



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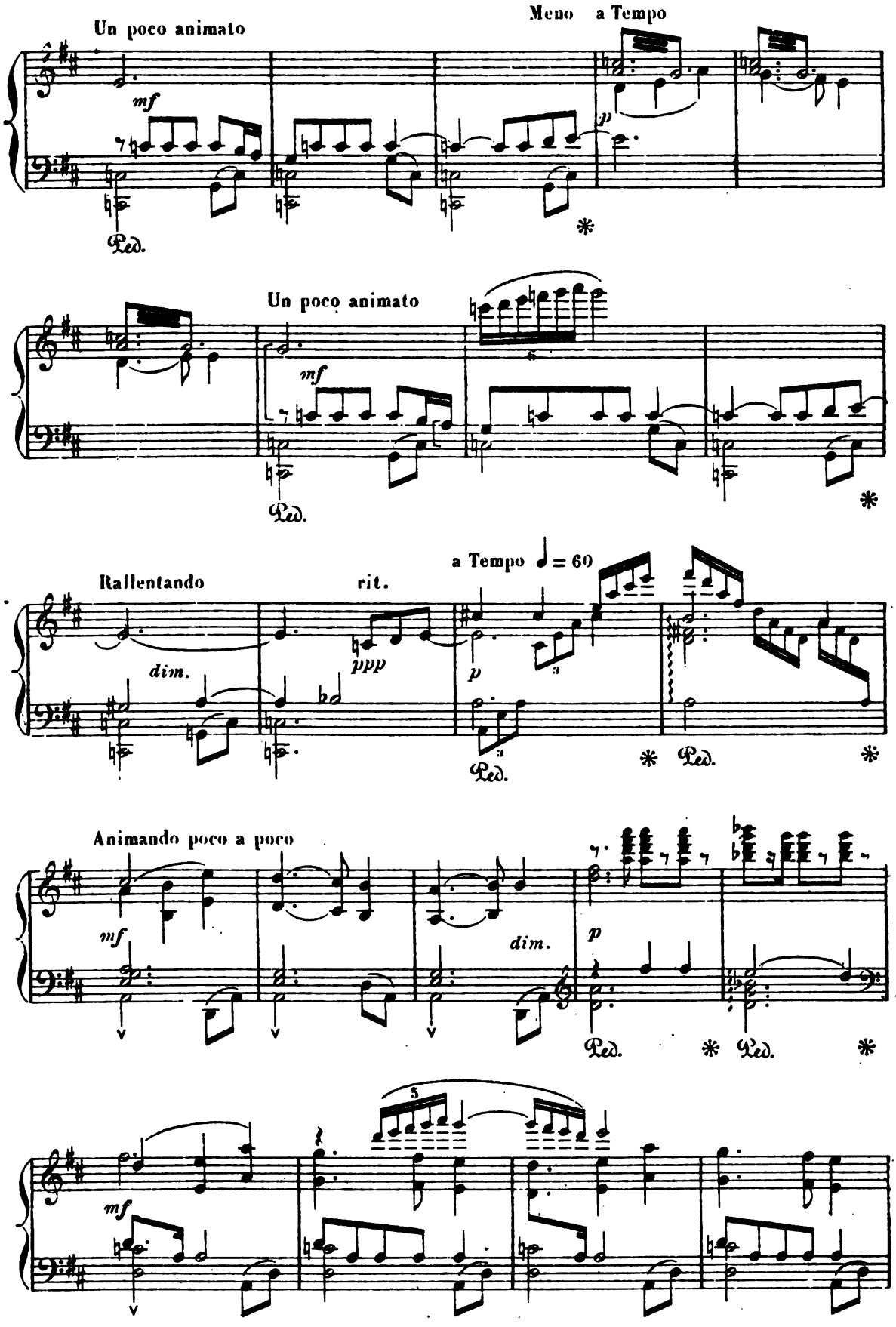

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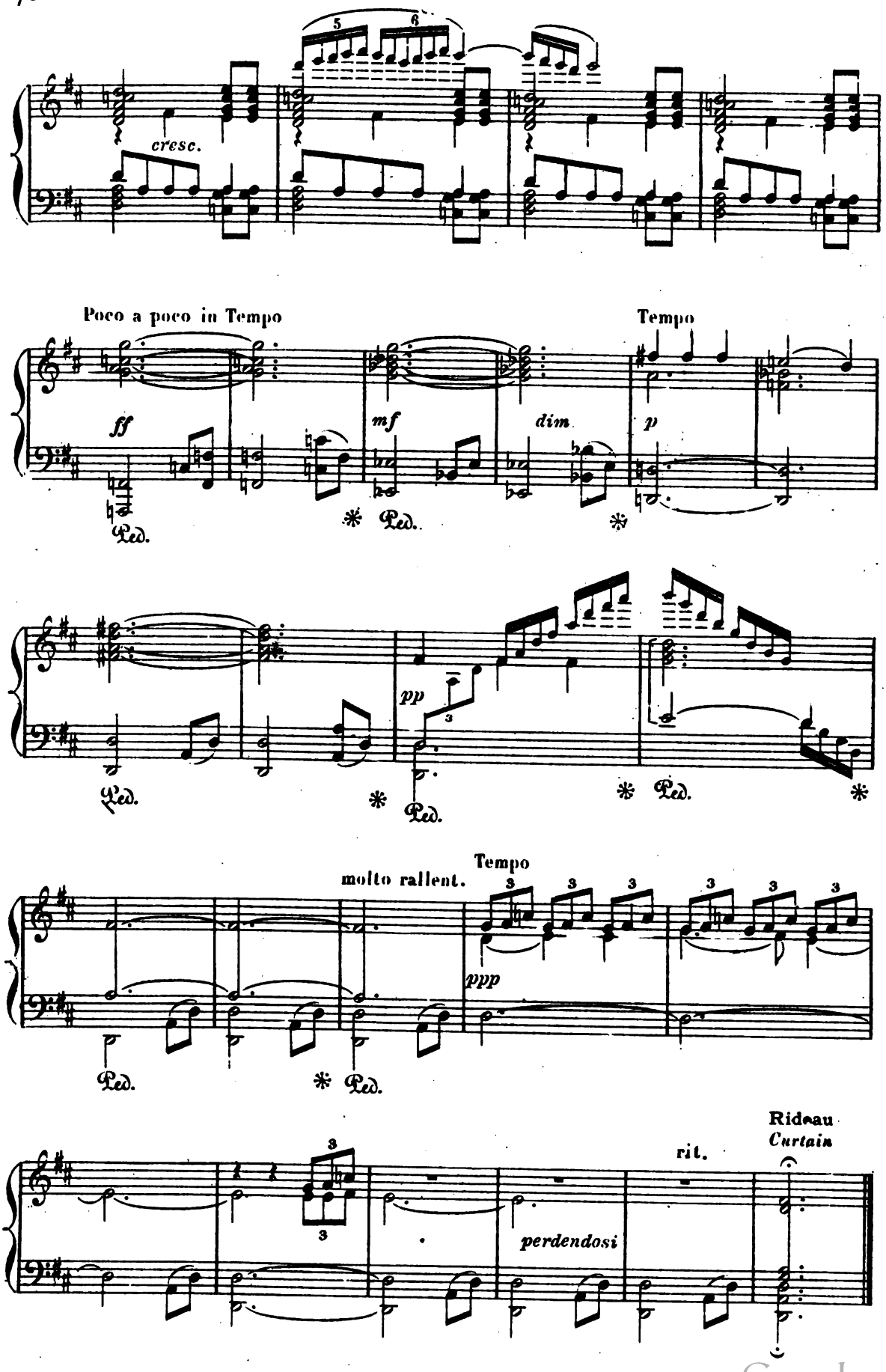

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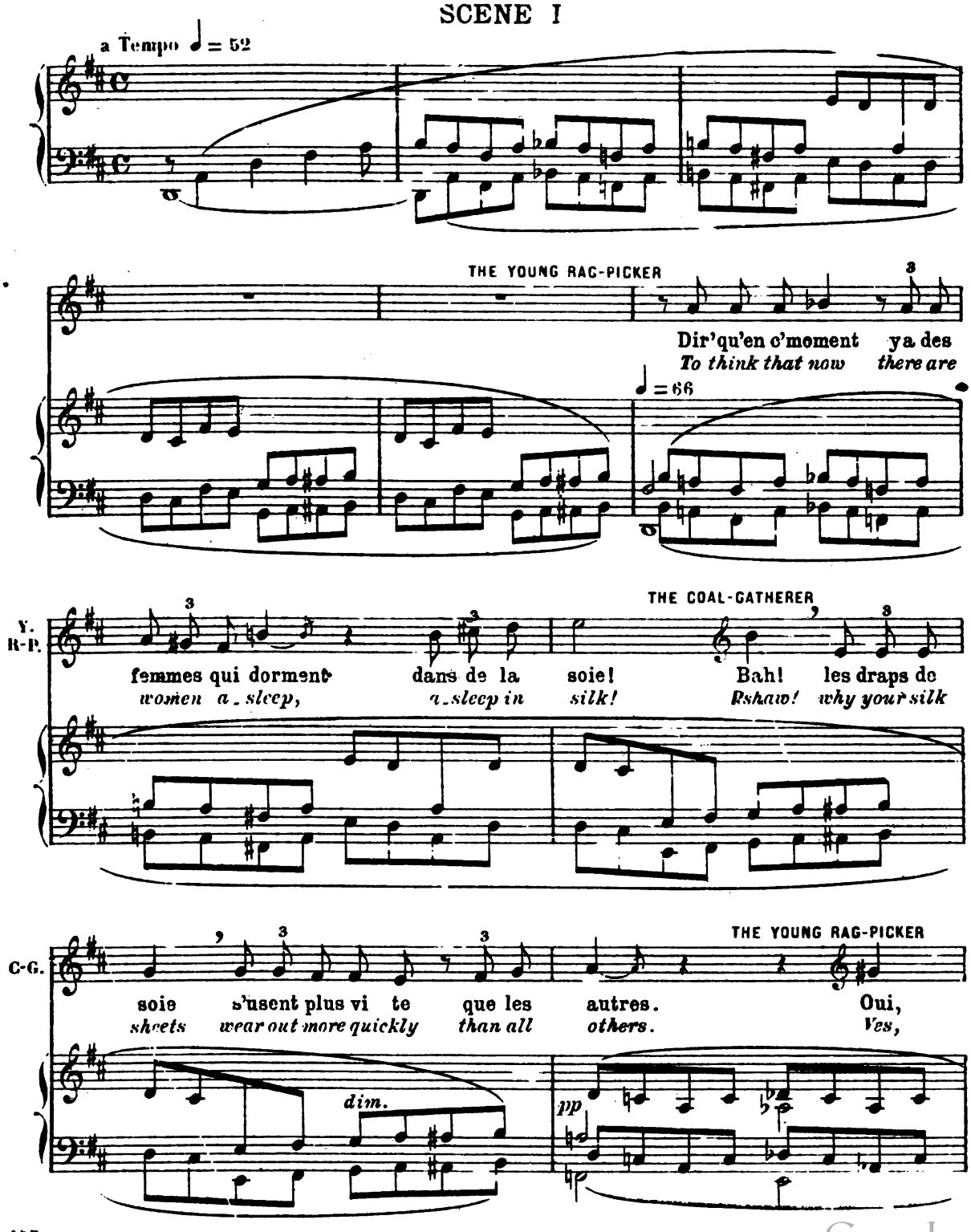
The scene represents an open thoroughfare at the foot of the hill of Montmartre. To the left is a shed; to the right a house; at the back, right, a flight of steps. In the distance, on the right, the hill.

As the curtain rises, a Milk-Woman is setting up her booth under the shed and lighting her fire. Near her on a small iron restaurant table, a young girl (of 17) is folding the morning papers. On the right, near an overturned rag basket, a Rag Picker (a young woman) is working hurriedly; beside her a Coal-Gatherer and a Junkman are turning over the rubbish. Housekeepers are going to market.

Five o'clock. A morning in April. A light mist hangs over the city.

SCENE I



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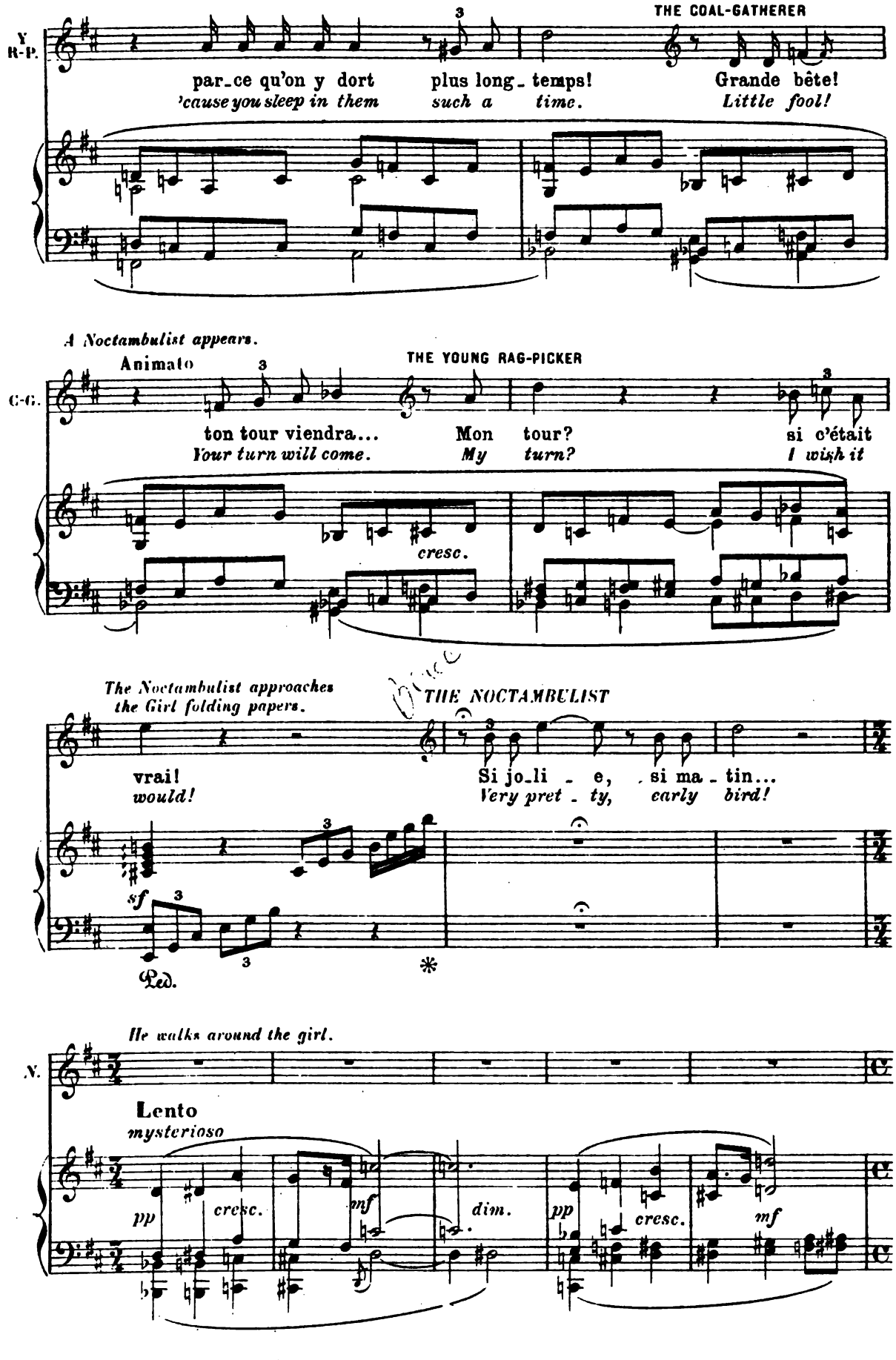

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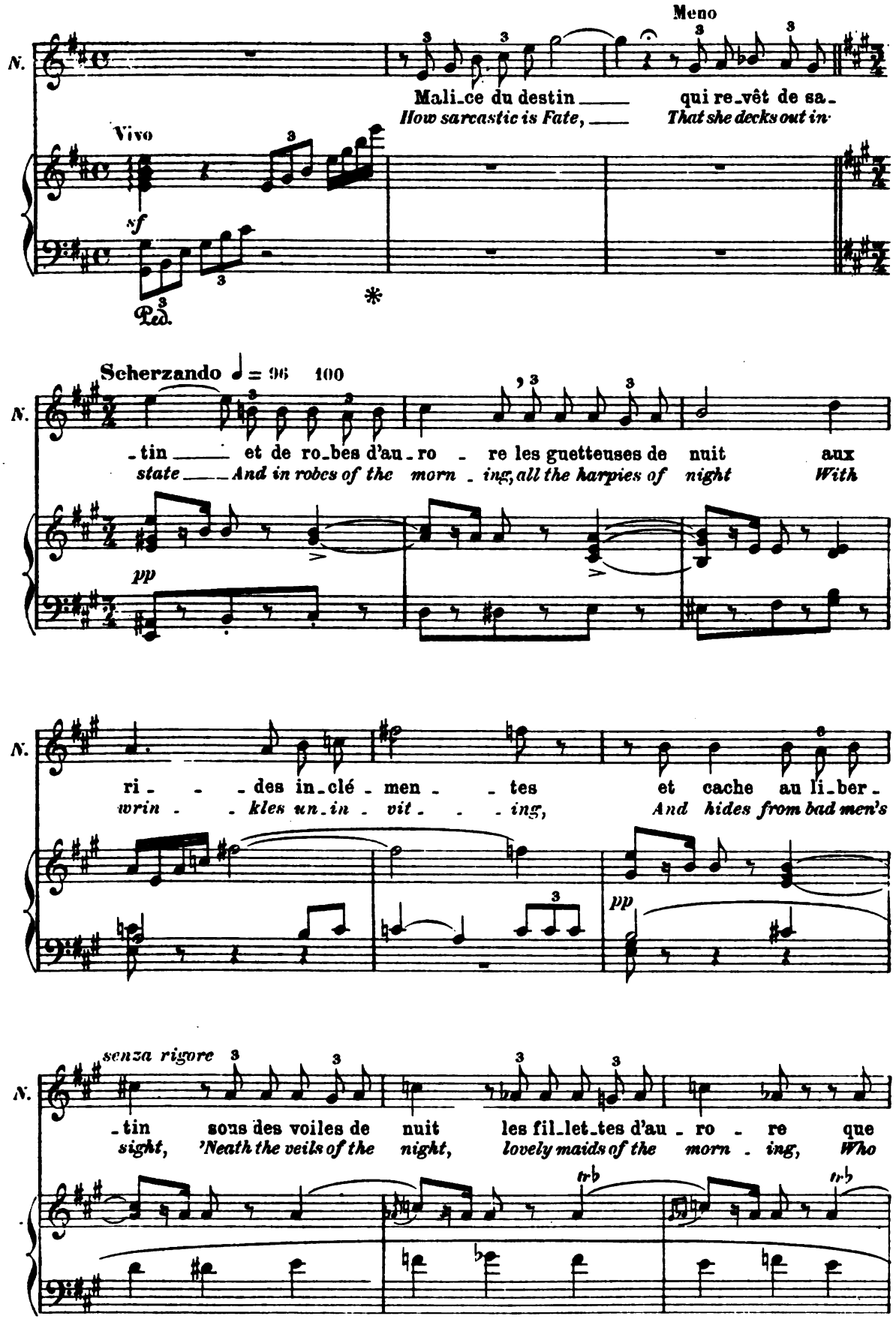

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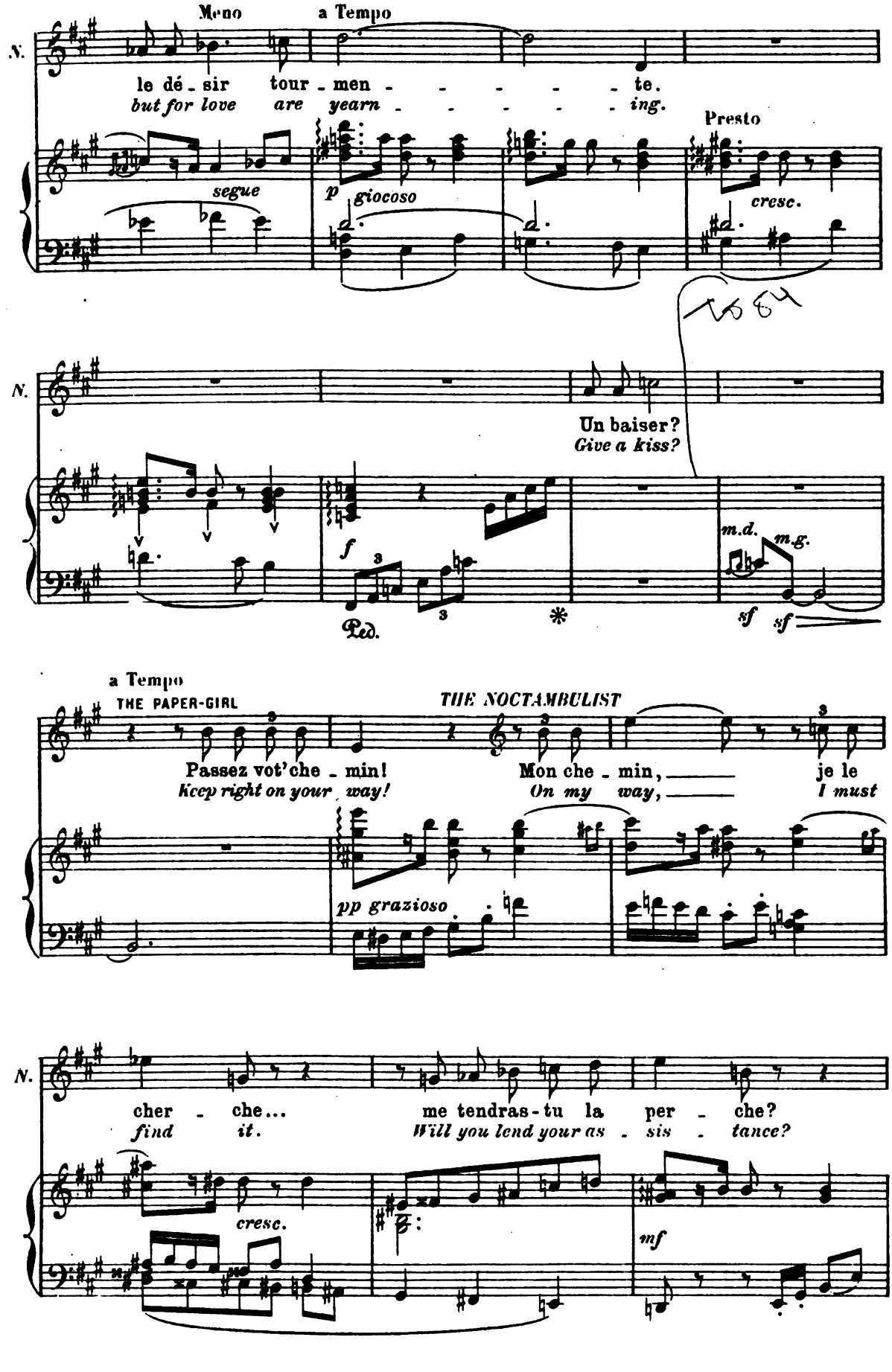

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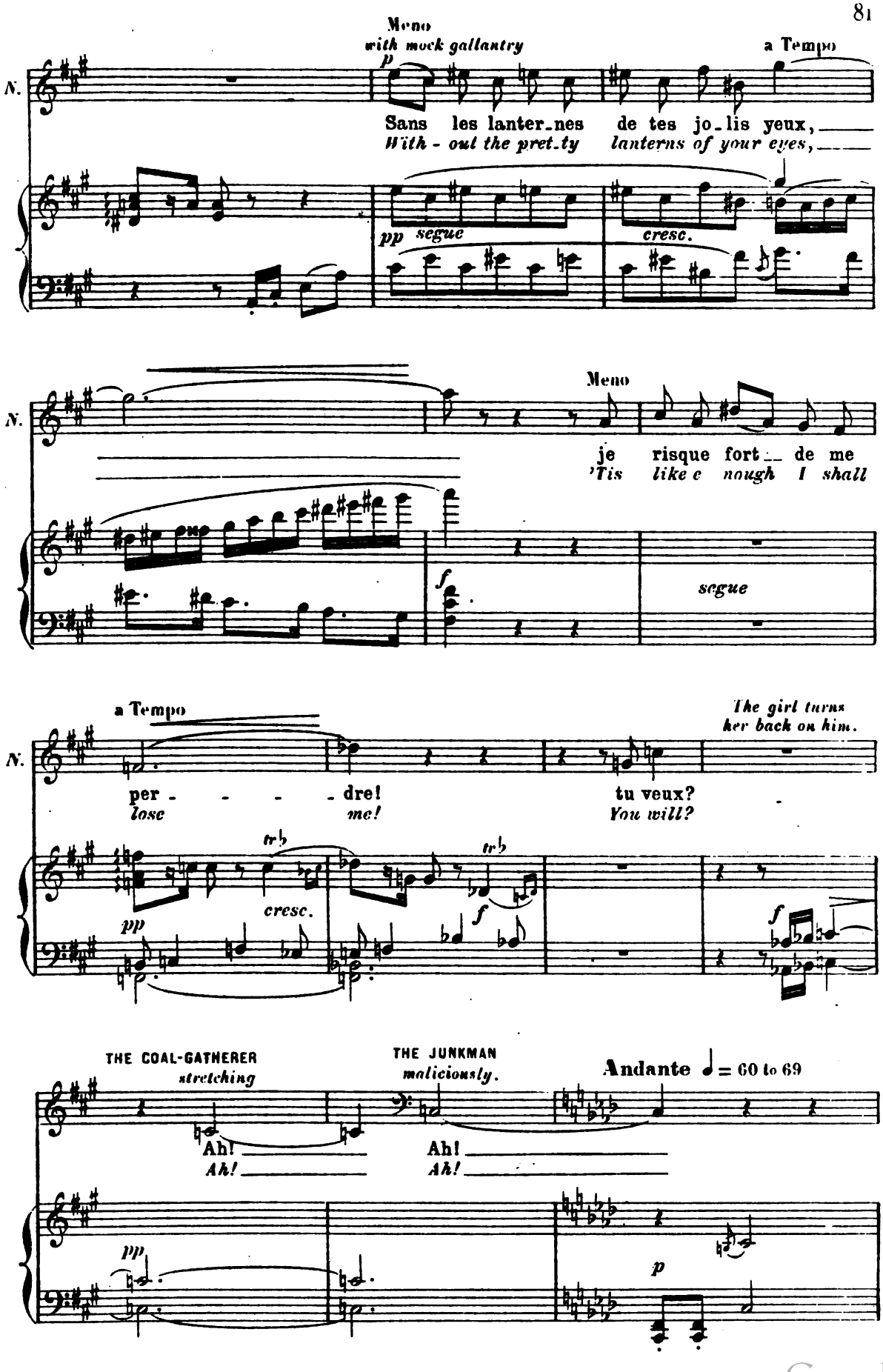

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THE NOCTAMBULIST looking around him.

En ce froid carre - four où gémit la souf - france, je me sens mal à
At this cor - ner so cold, where distress is so near, I be - gin to feel

Un poco animato *to the girl.*

N. l'ai - - - se, et sans ta jeune chair — il me semblerait
bad - - - ly. With - out thy pretty face, — I shall think I have

mf *dim.* *pp*

N. choir au seuil du sombre en - fer
dropped be - - - fore that dreadful place

a Tempo

N. où le Dante é - cri - vit: «I - ci point d'espé -
on which Dan - te wrote up "All hope a - bandon

pp *morendo*

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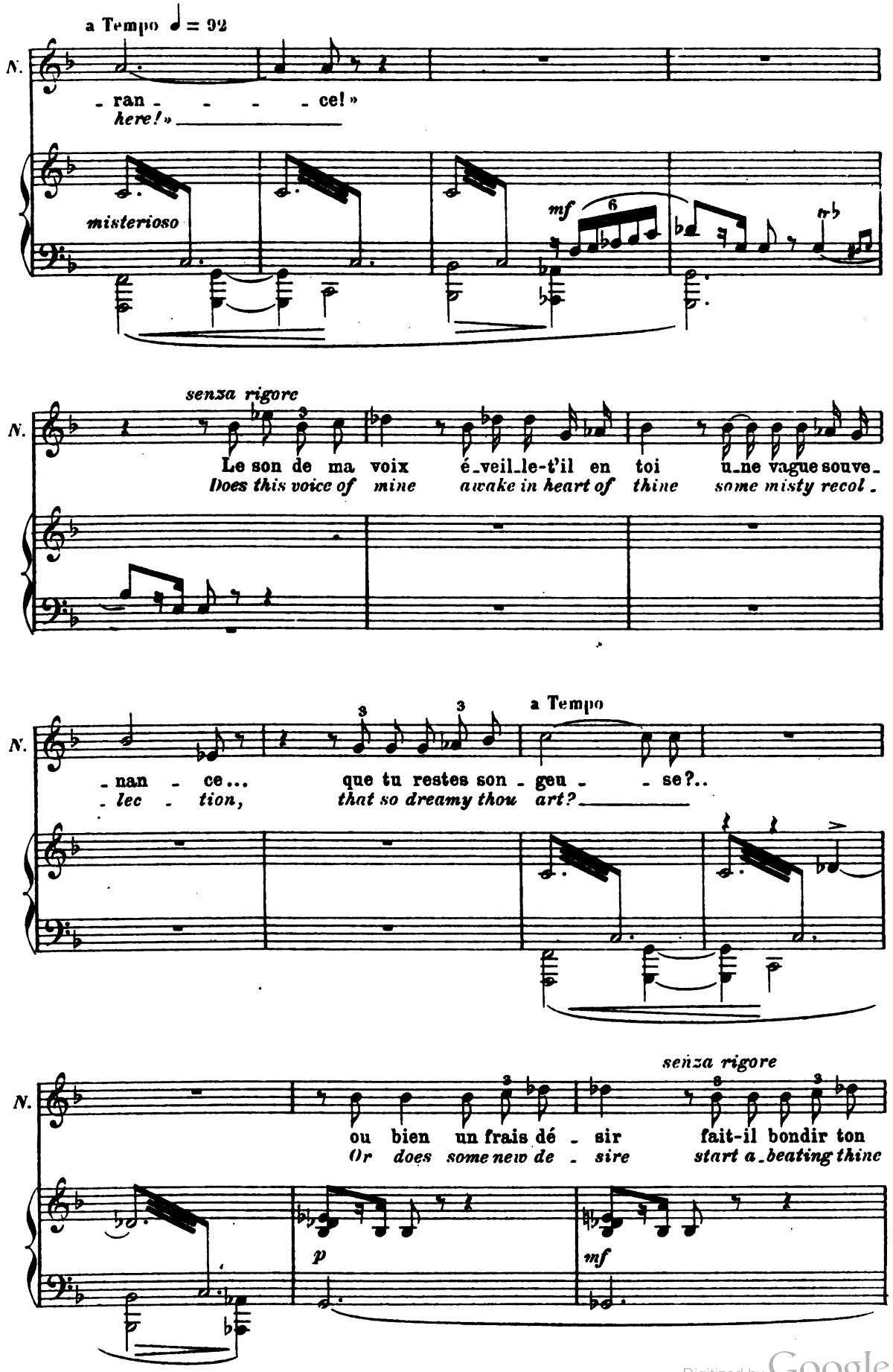

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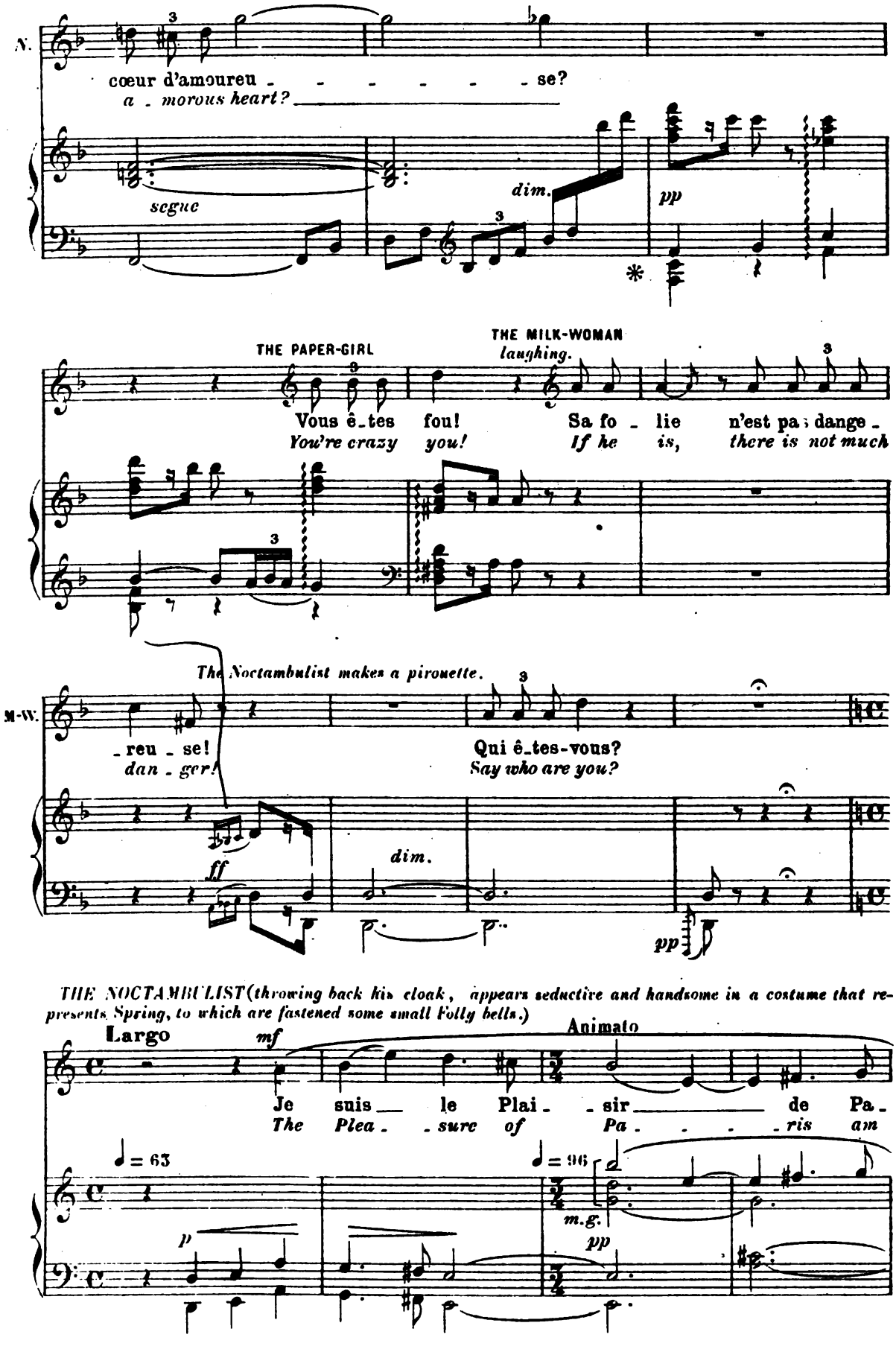

THE NOCTAMBULIST (throwing back his cloak, appears seductive and handsome in a costume that represents Spring, to which are fastened some small Folly bells.)

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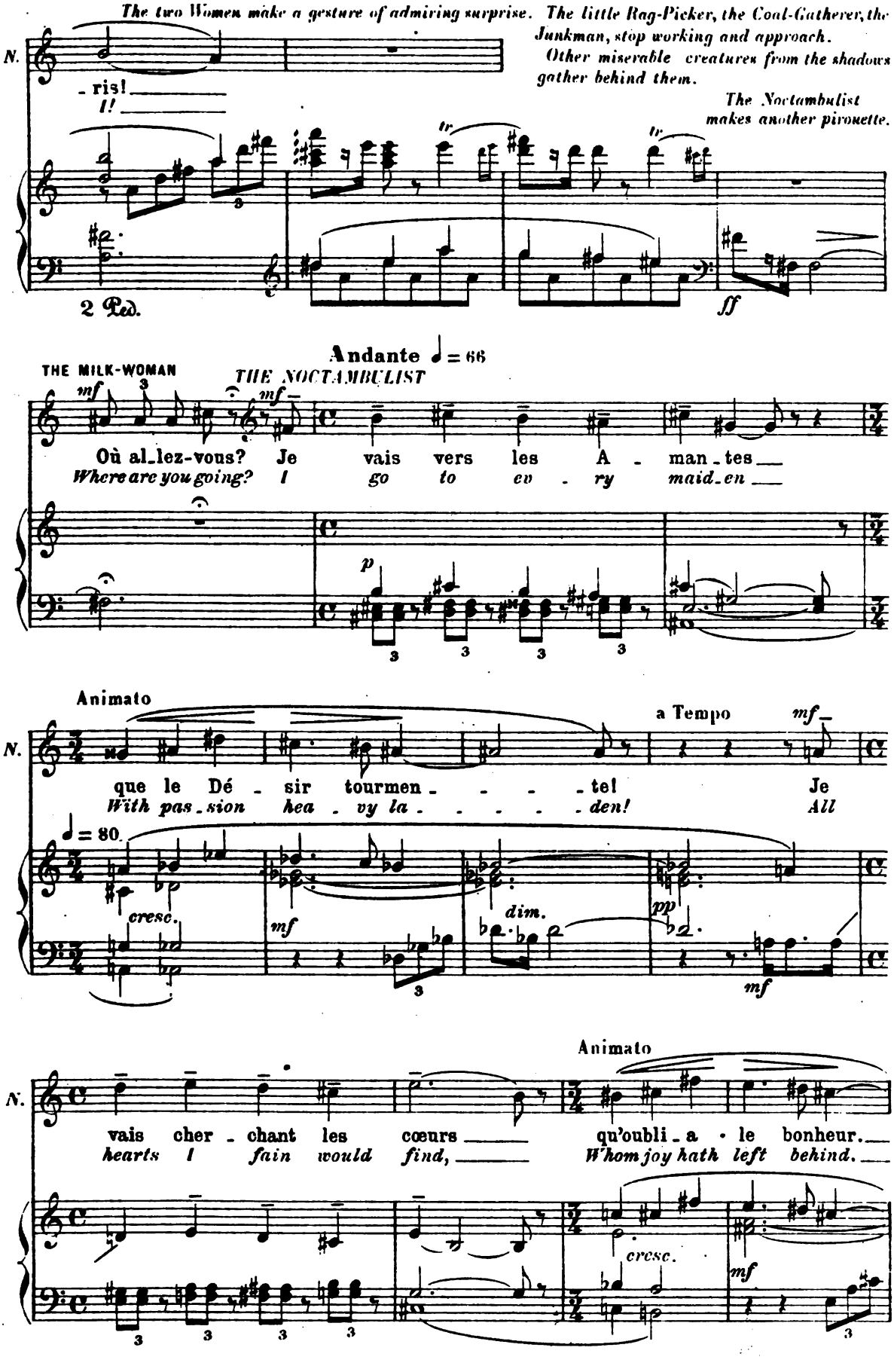

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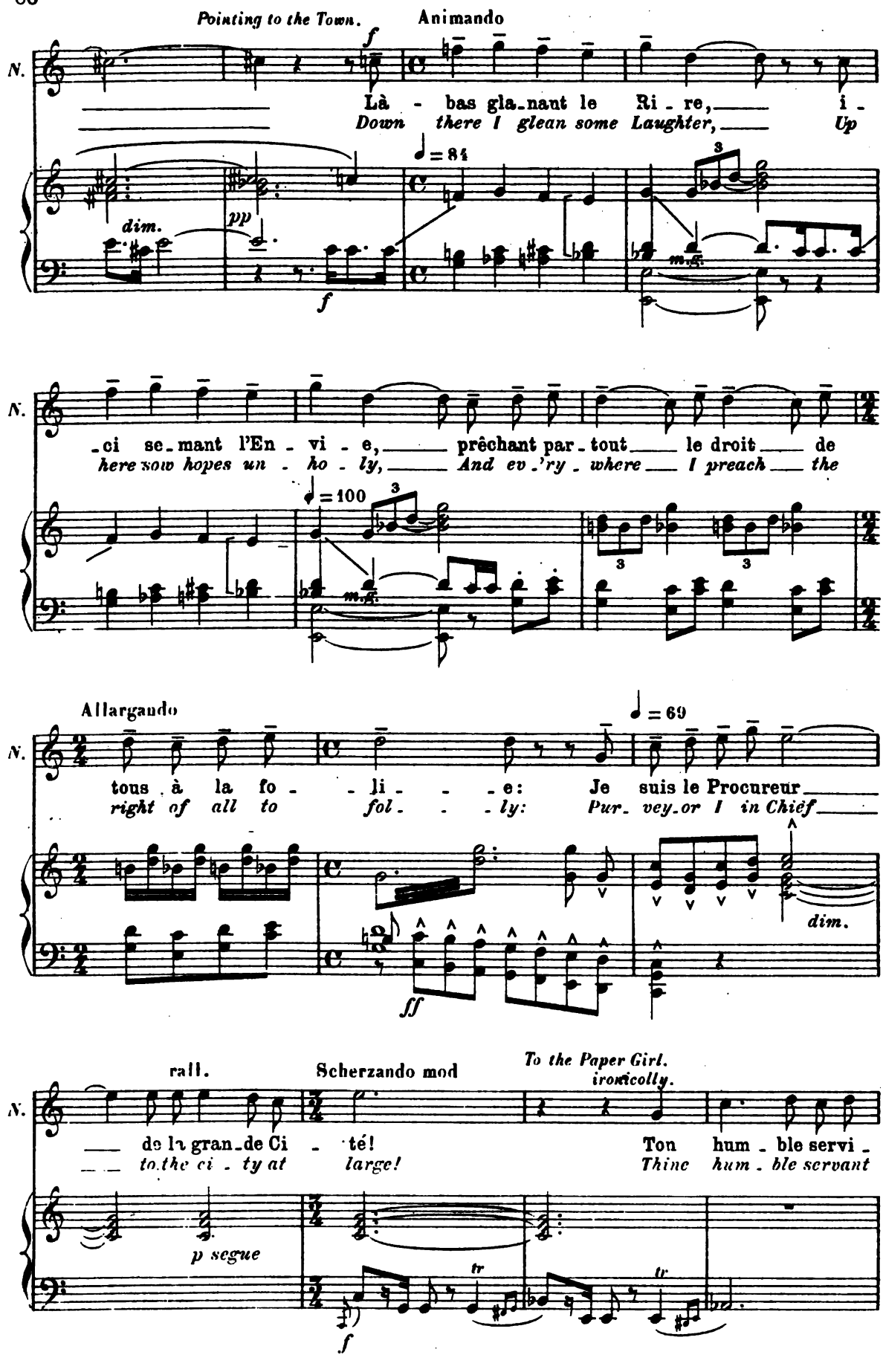

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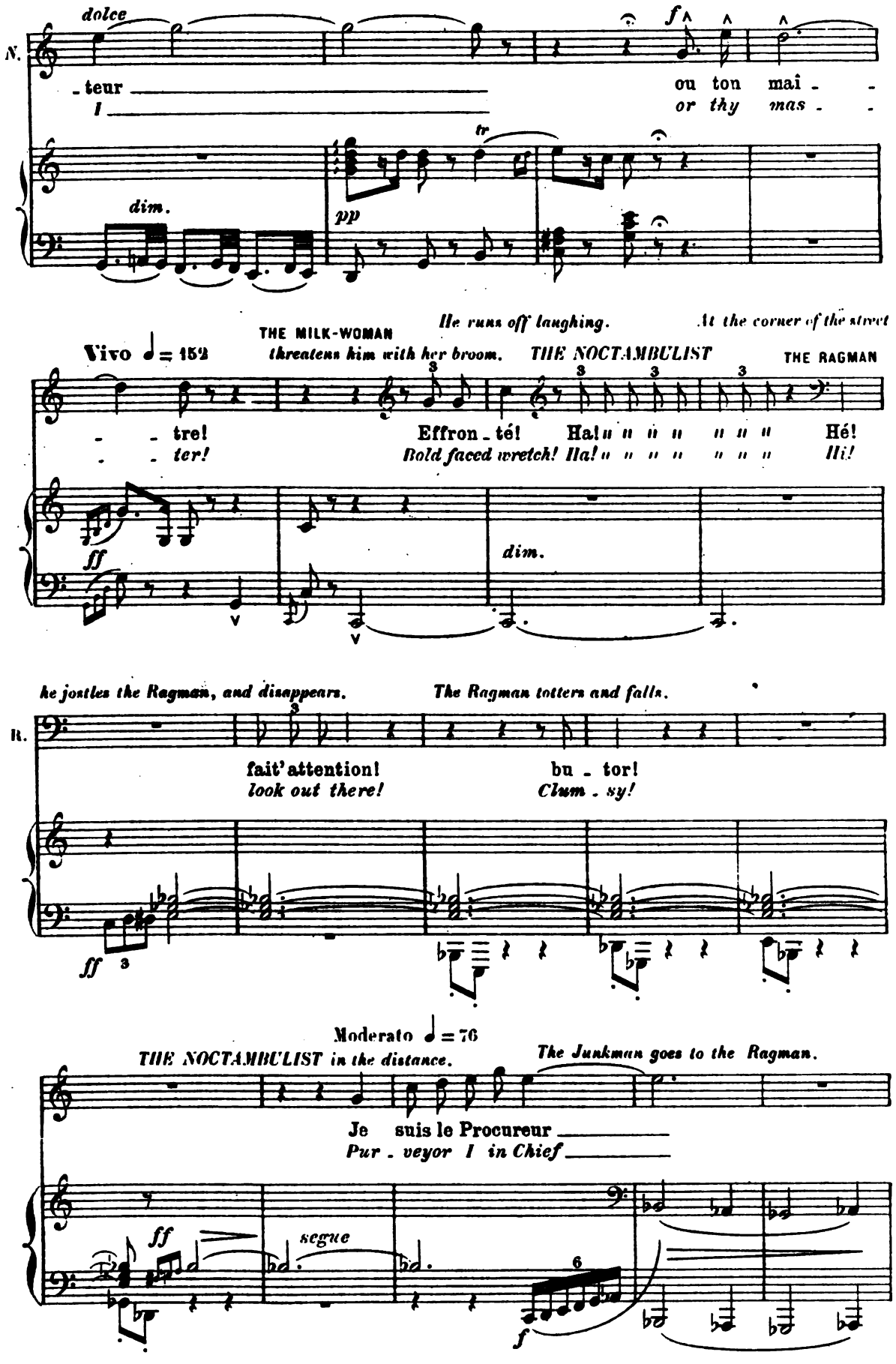

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He takes off his basket and helps him to rise.

N. de la gran - de Ci - té! _____
to the ci - ty at large! _____

pp *morendo*

Andante senza lentare

THE RAGMAN *aside.* 3

Ah! je le con - nais... le mi - sé - ra - ble!
Oh! I know him well, the wicked wretch!

♩ = 69

p

senza rigore

R. ce n'est pas la première fois qu'il se trou - ve sur mon che -
This is not the first time that the fel - low has crossed my

R. - min!
path!

mf *dim.*

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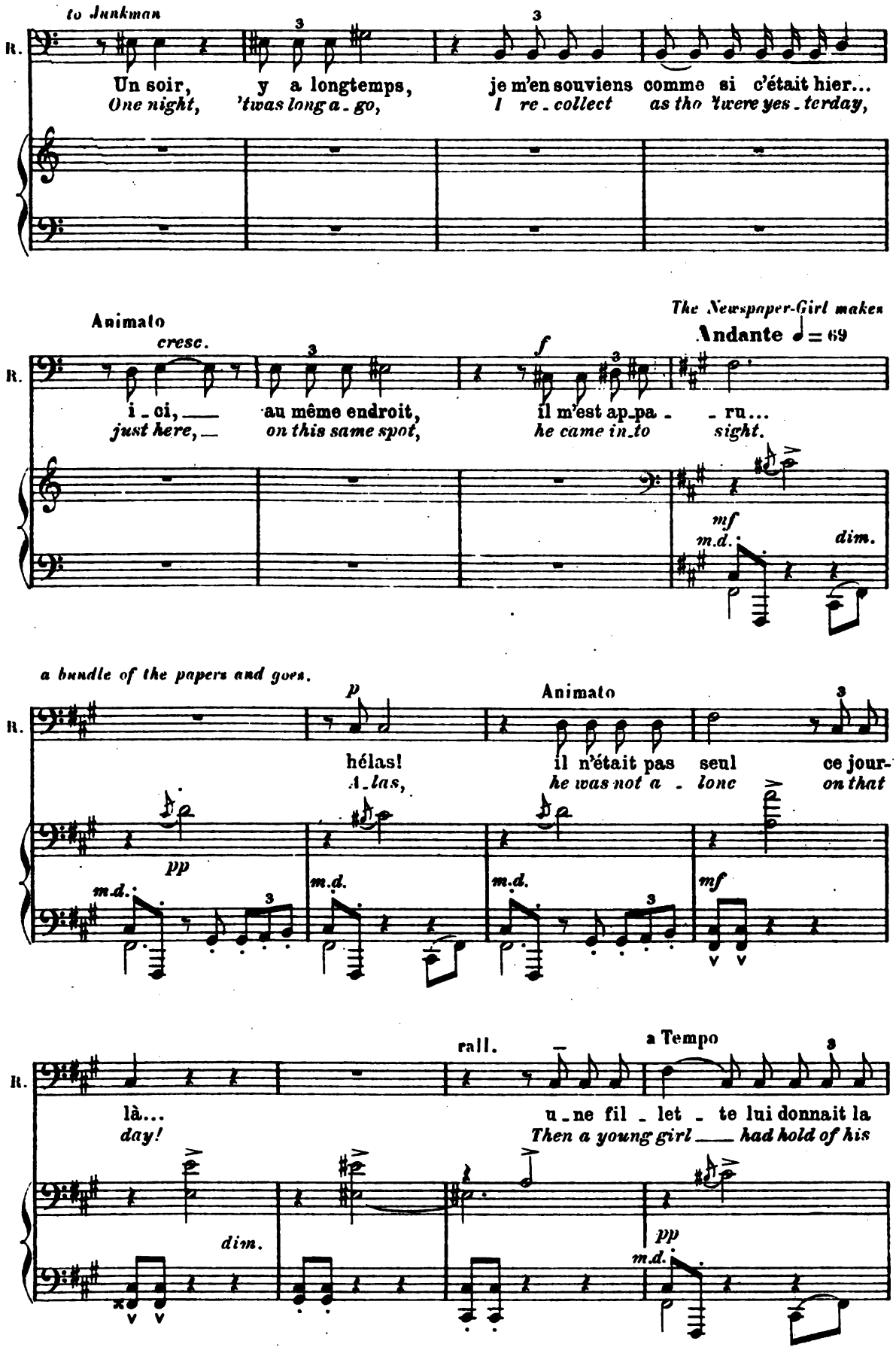

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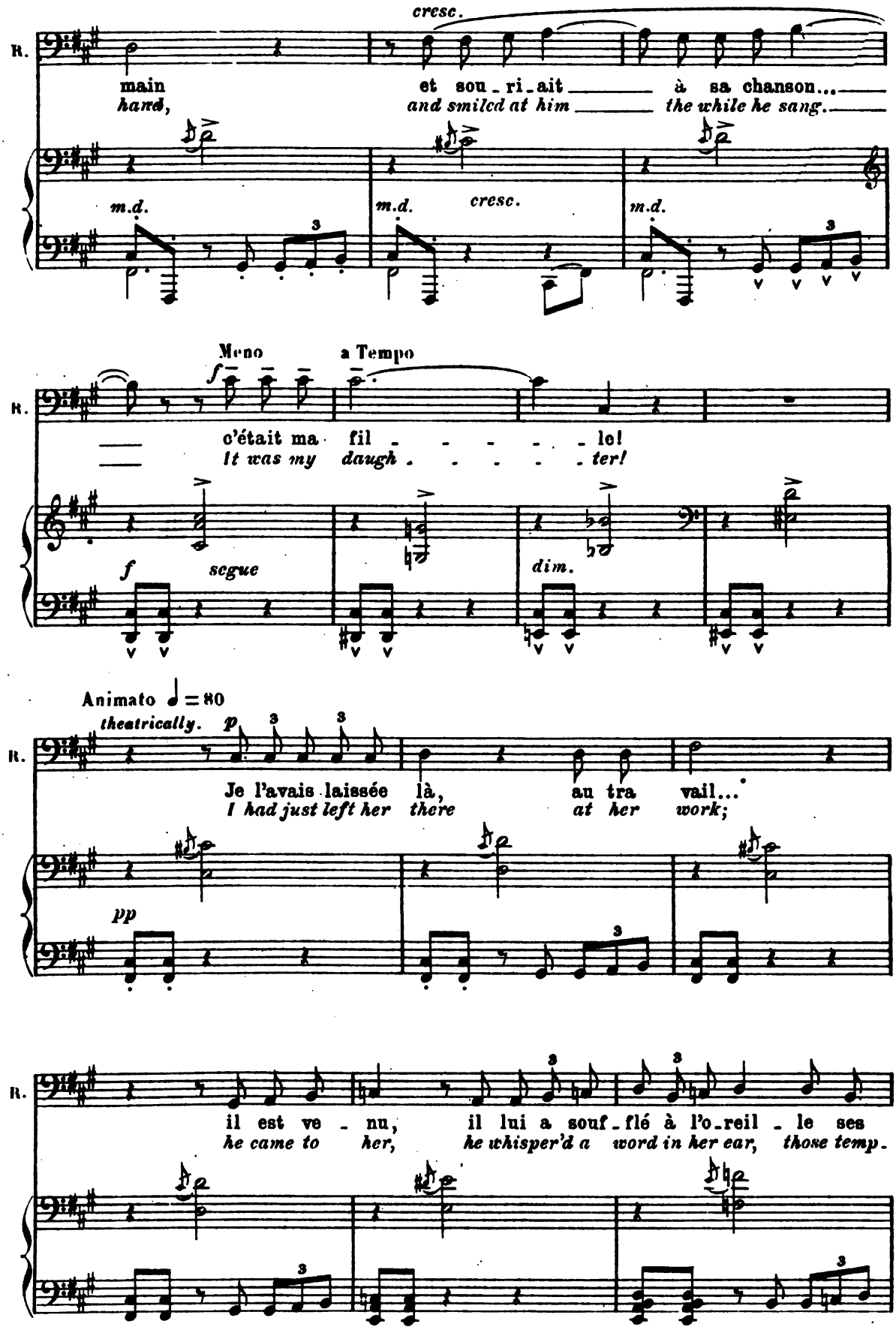

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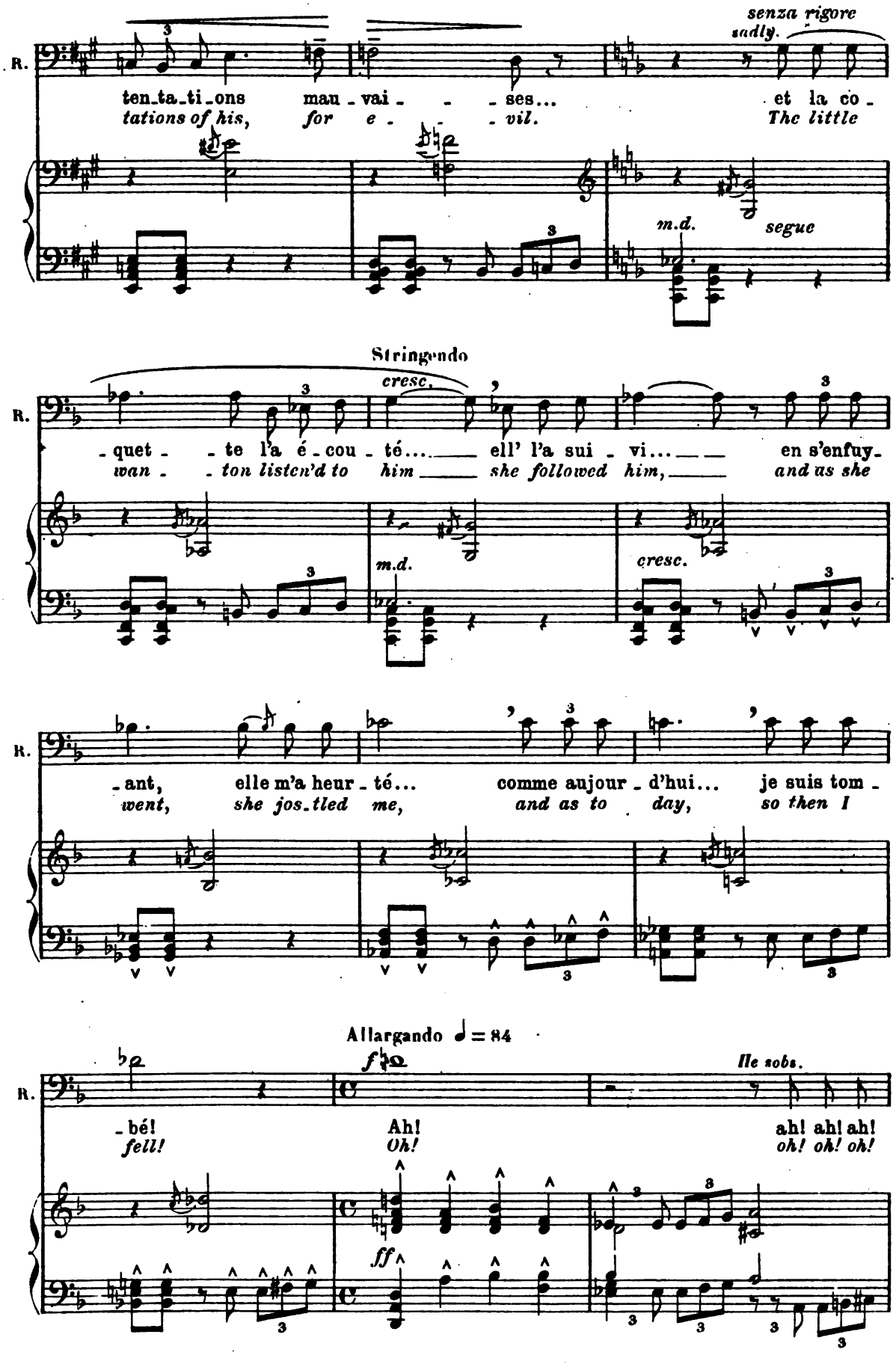

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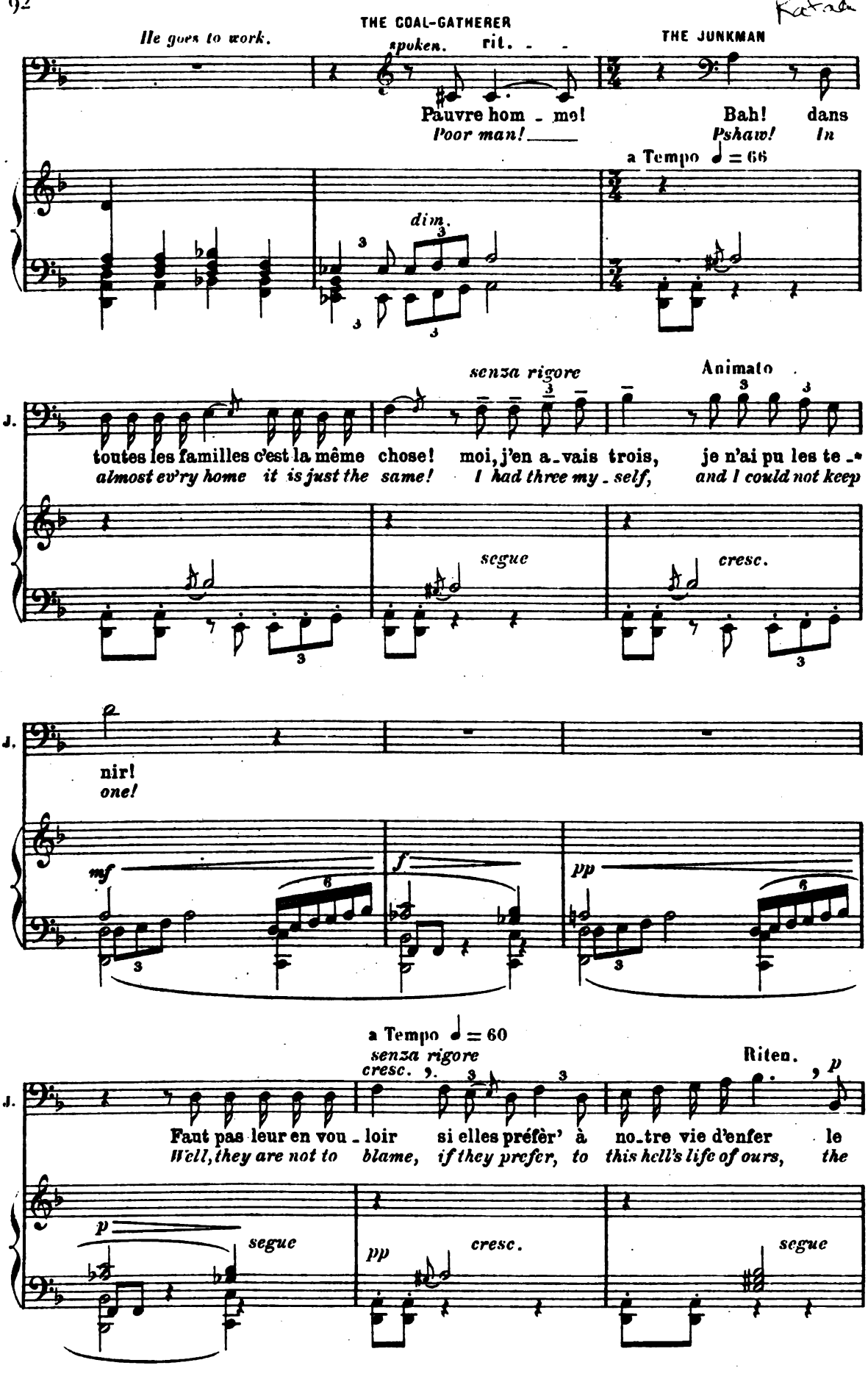

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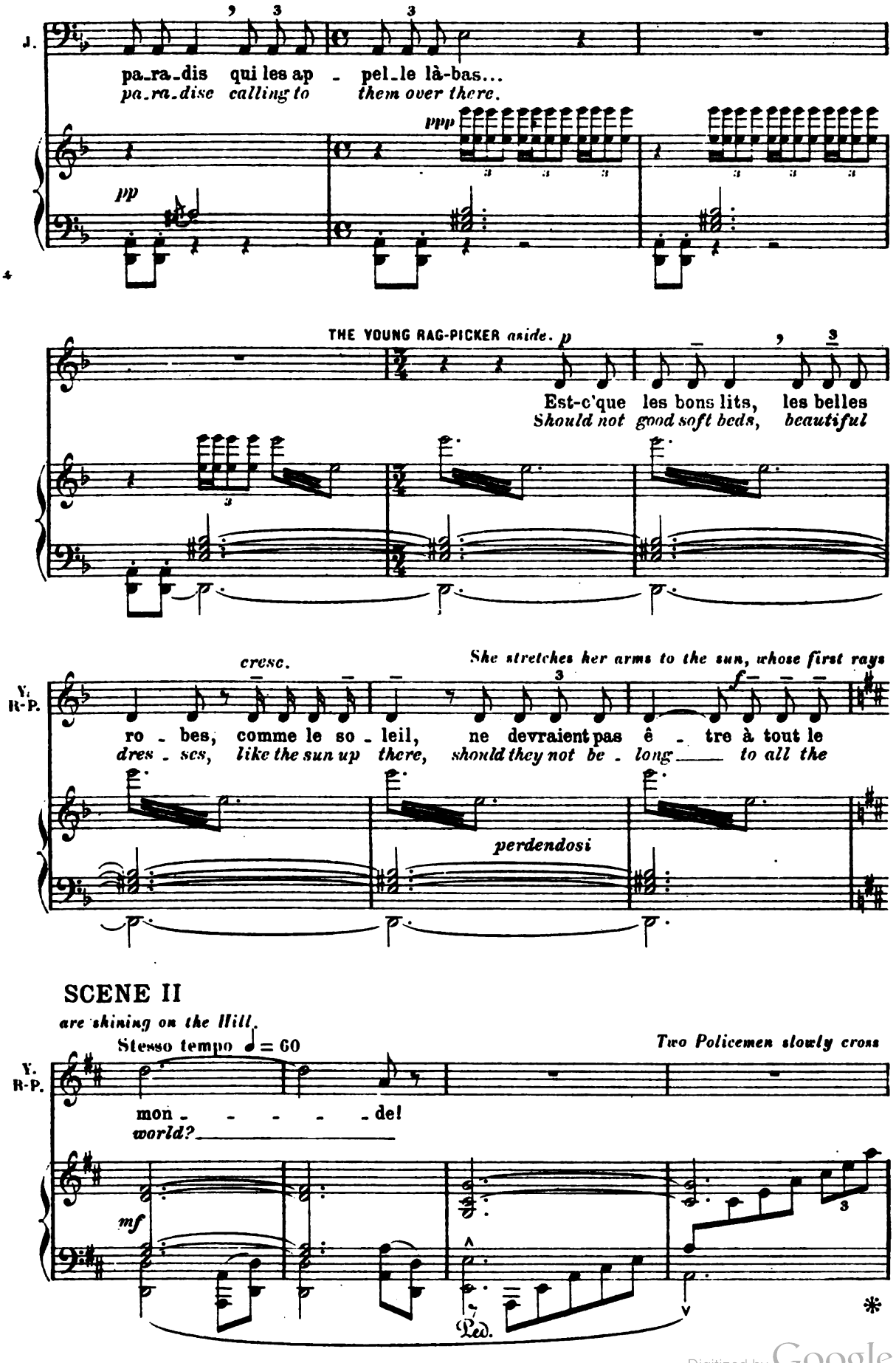

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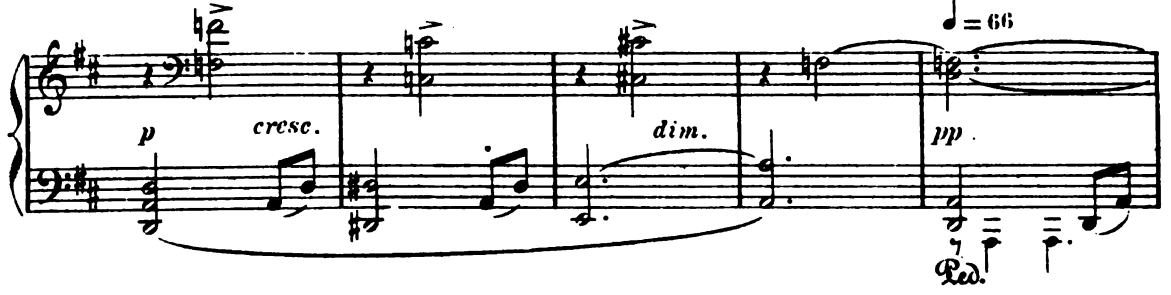
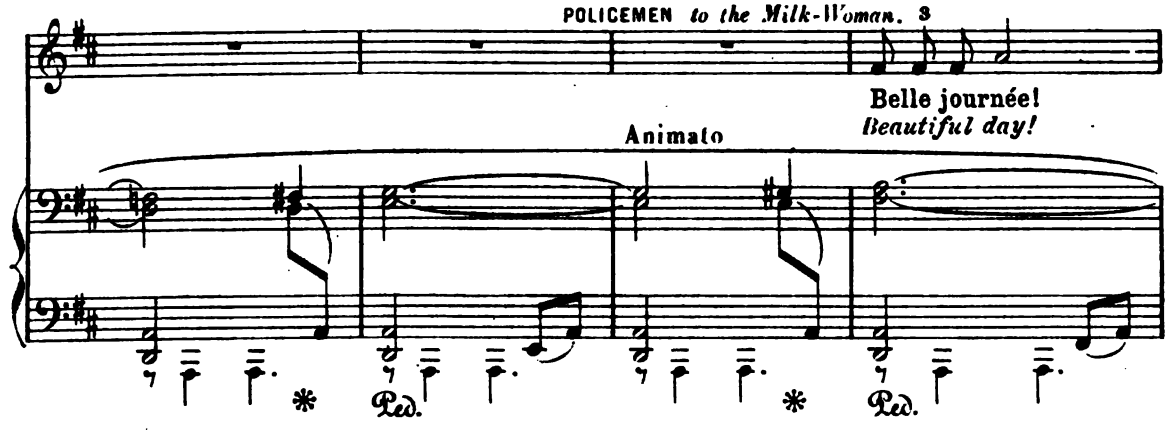
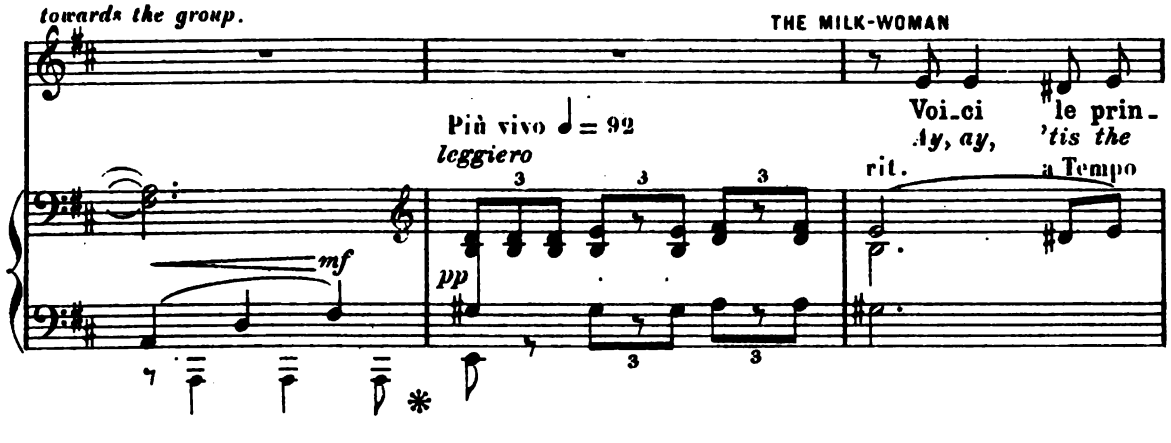
the stage, and go to the Milk-Woman. *The place becomes animated.*

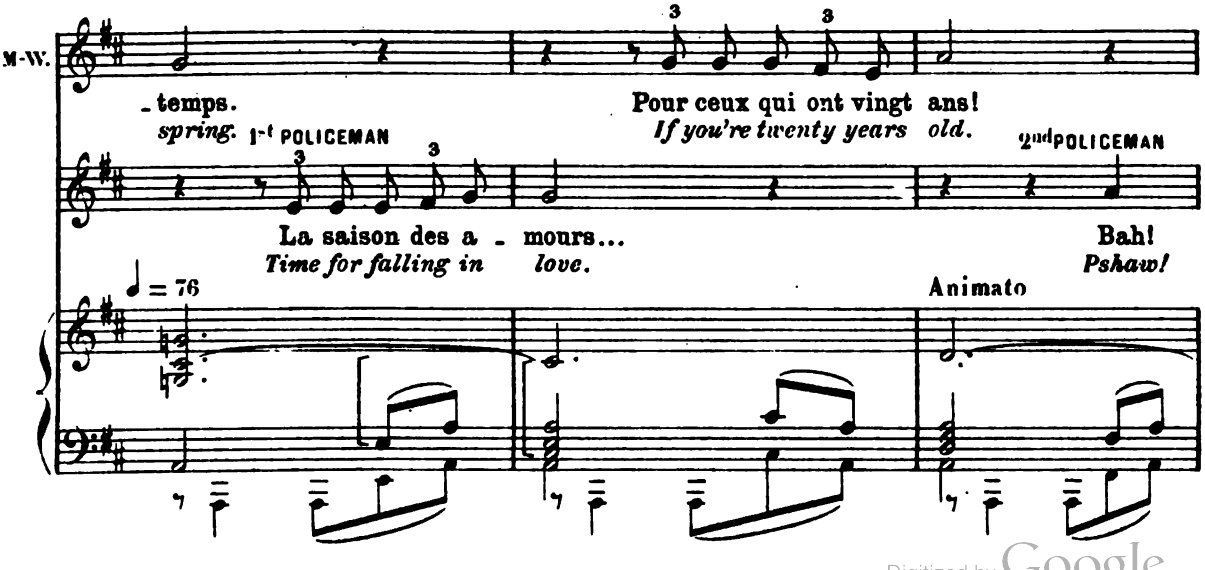


A Street Sweeper (woman) appears, back. She comes



towards the group.





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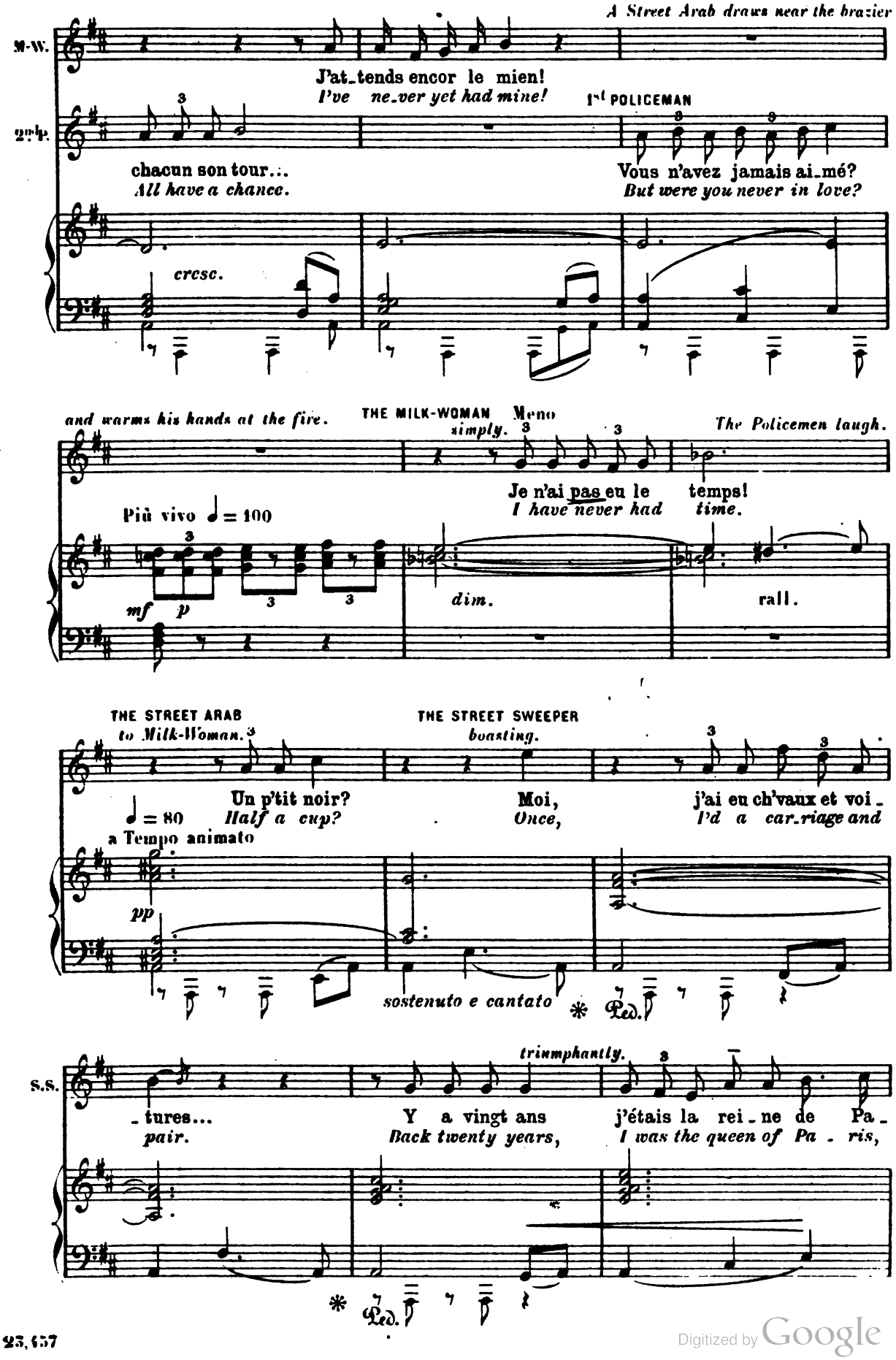

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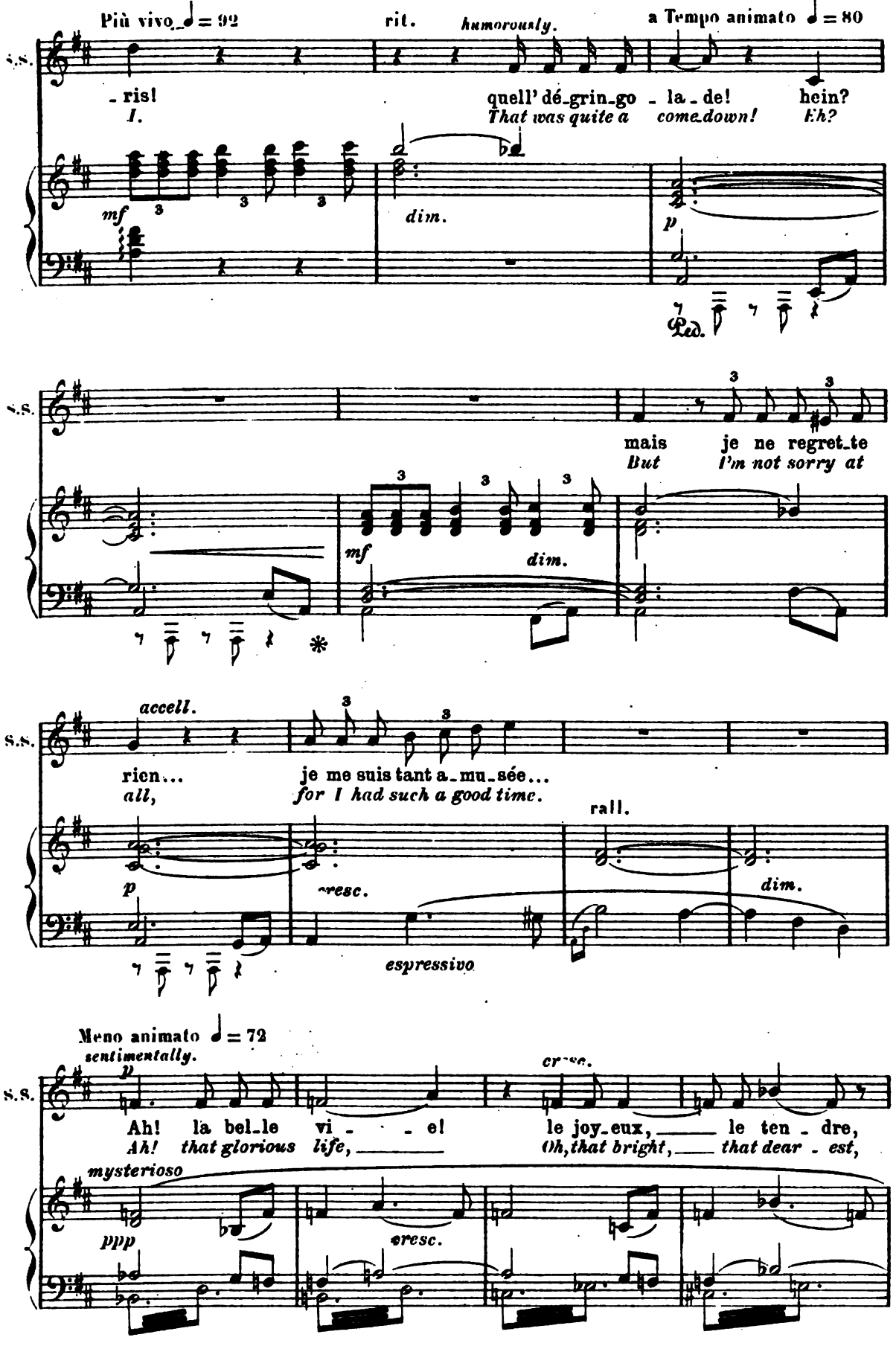

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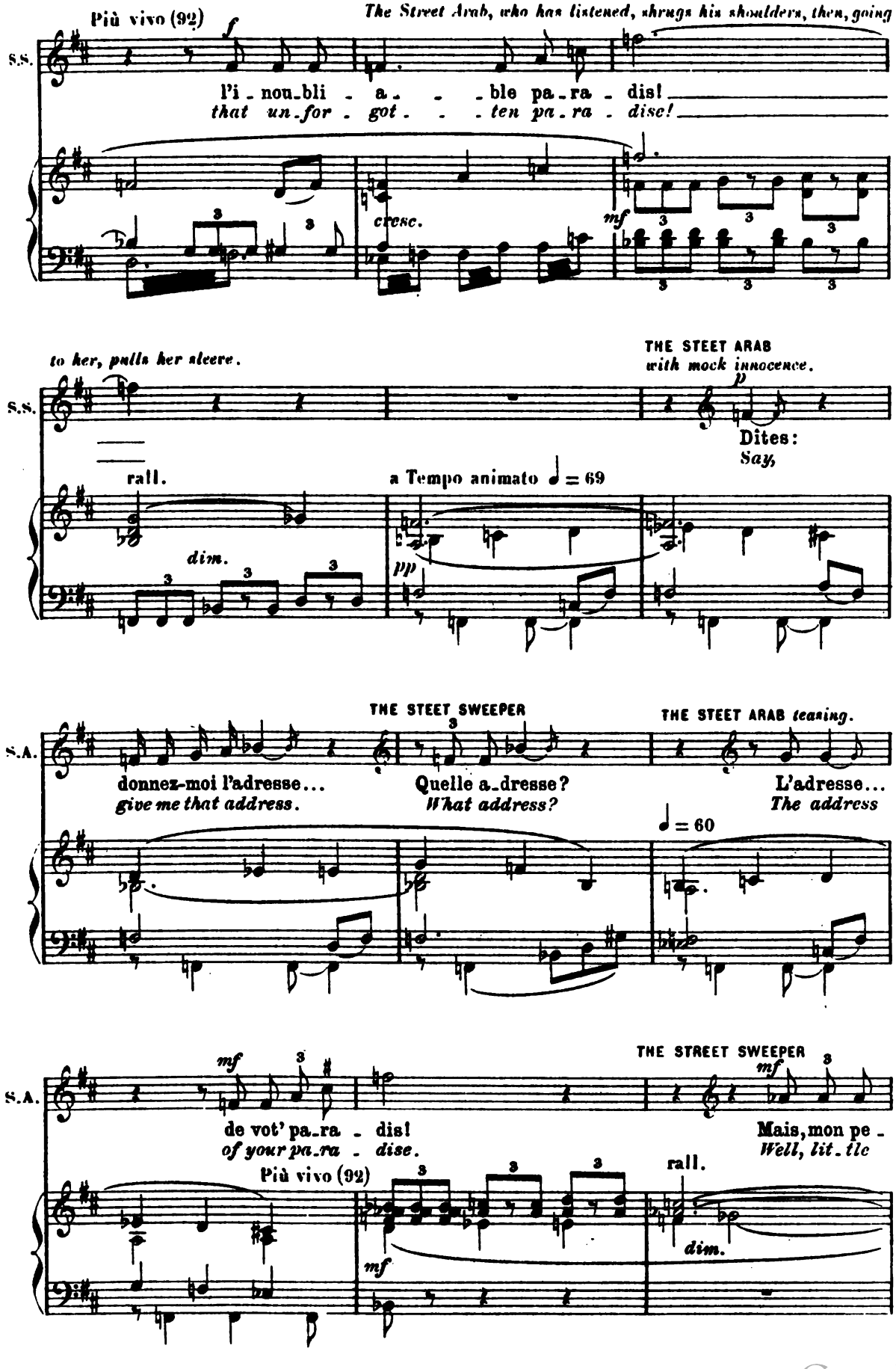

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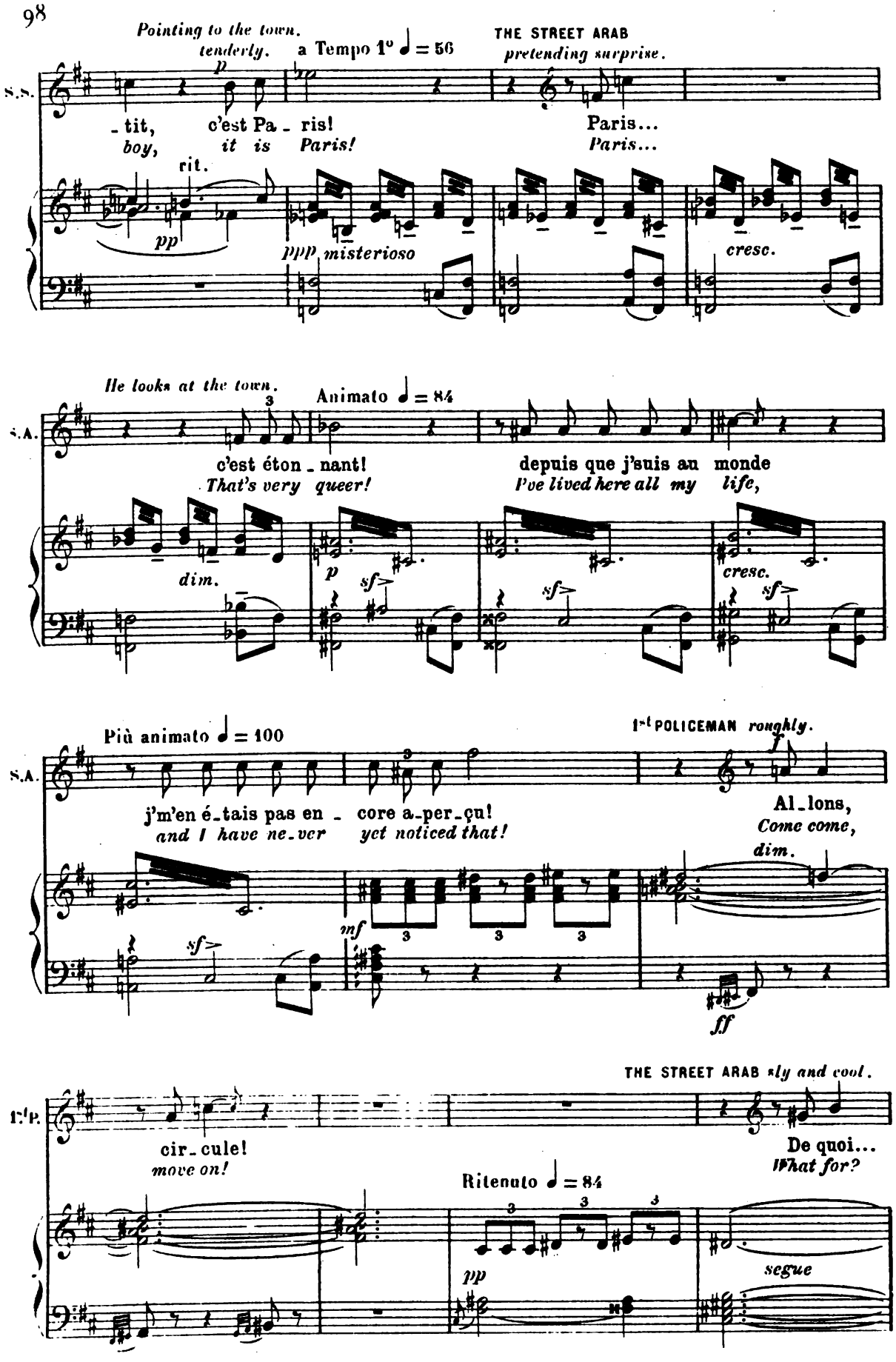

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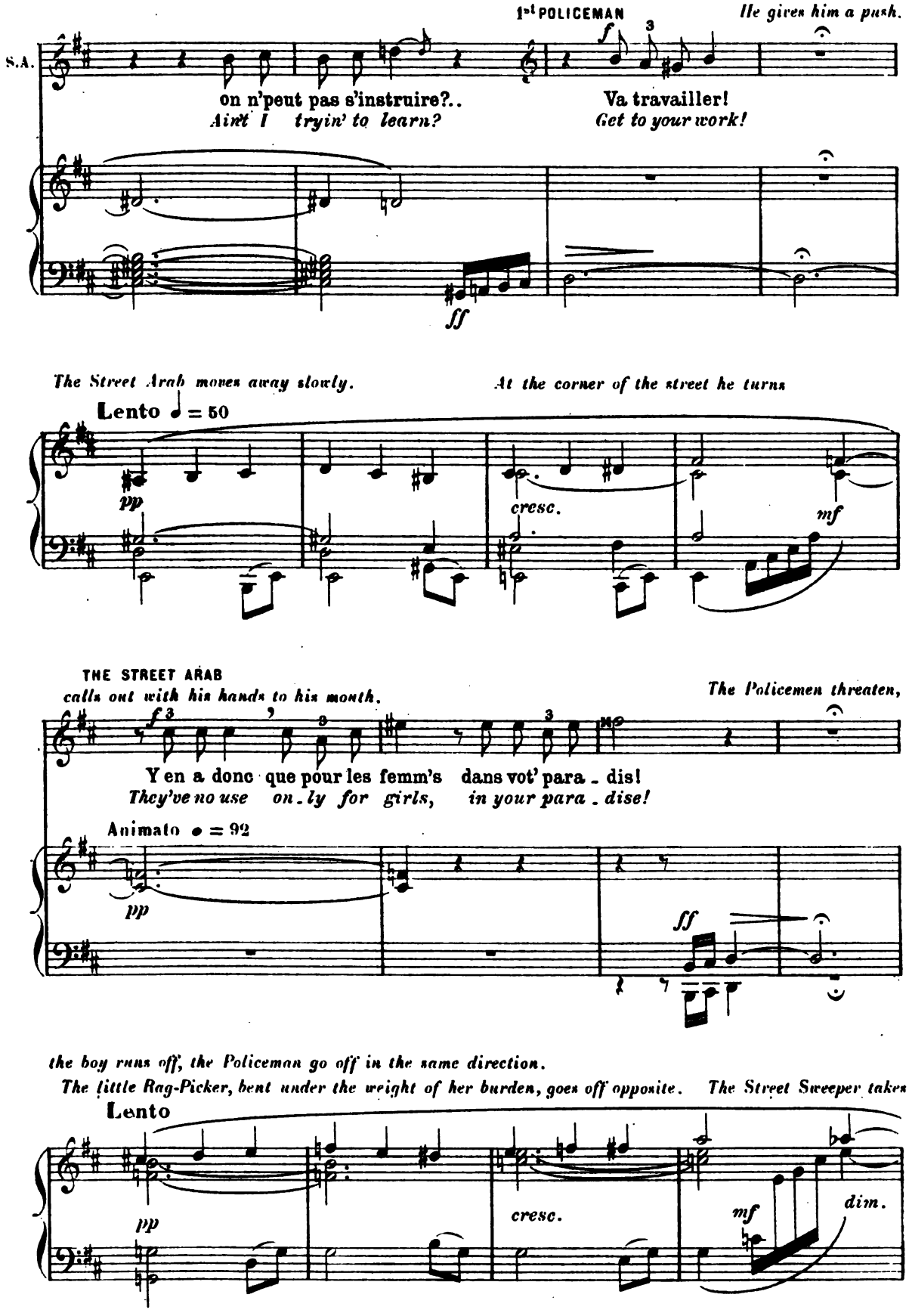

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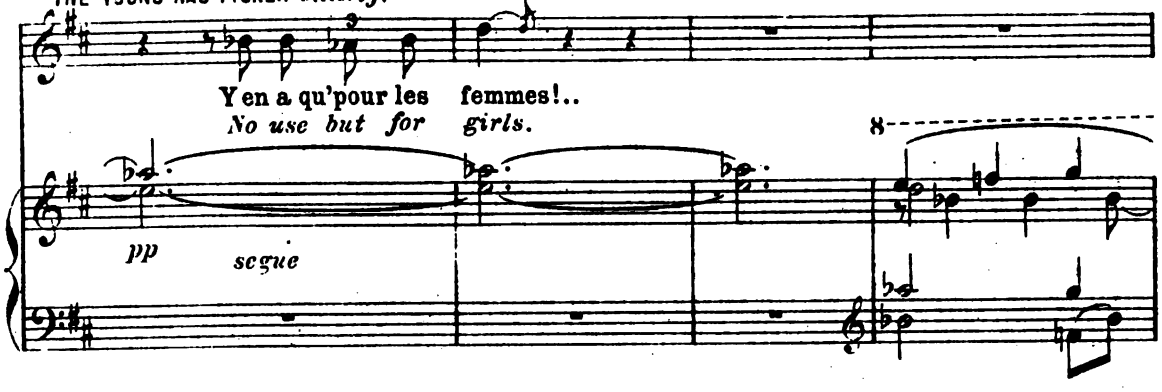
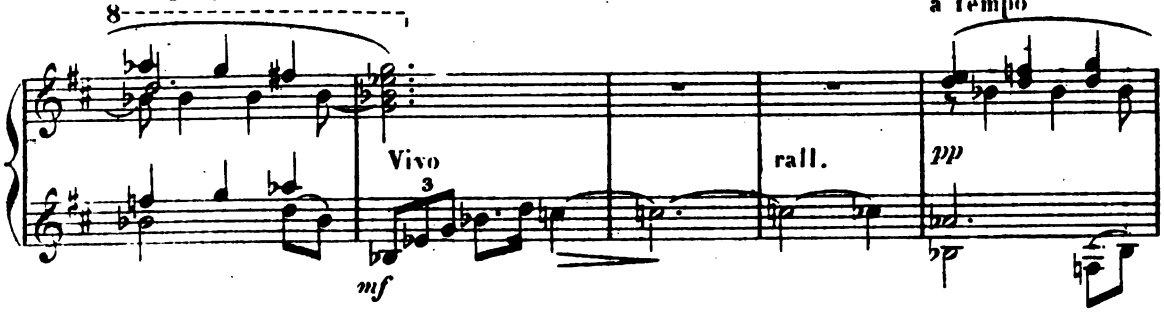
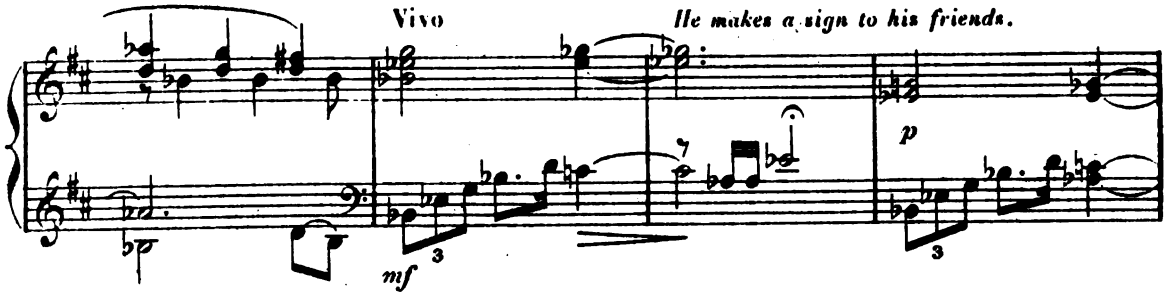
up her work again and disappears in a neighbouring street.

THE YOUNG RAG-PICKER *bitterly.* *The Coal-Gatherer goes to the Milk Woman.* *The Ragman and*

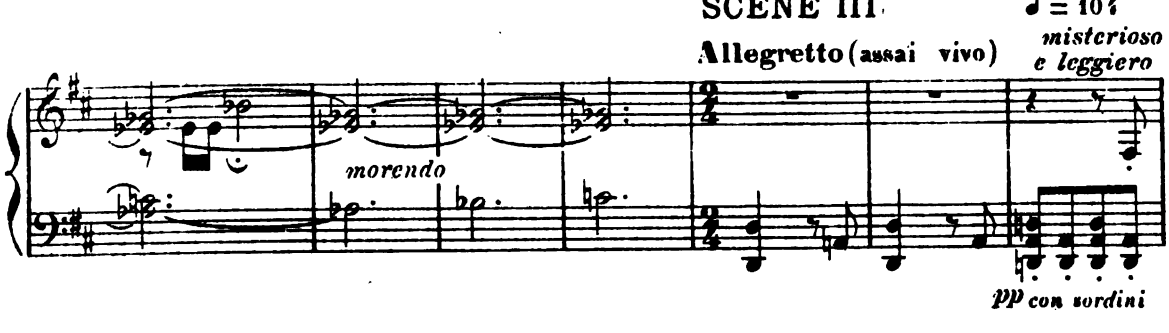


the Junkman go up the stairs. *Julian appears at the back of the stage.*

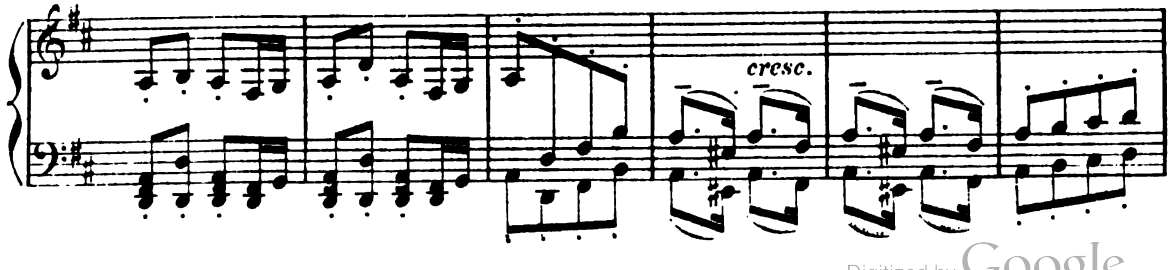




SCENE III.



The Bohemians advance with the air of conspirators.



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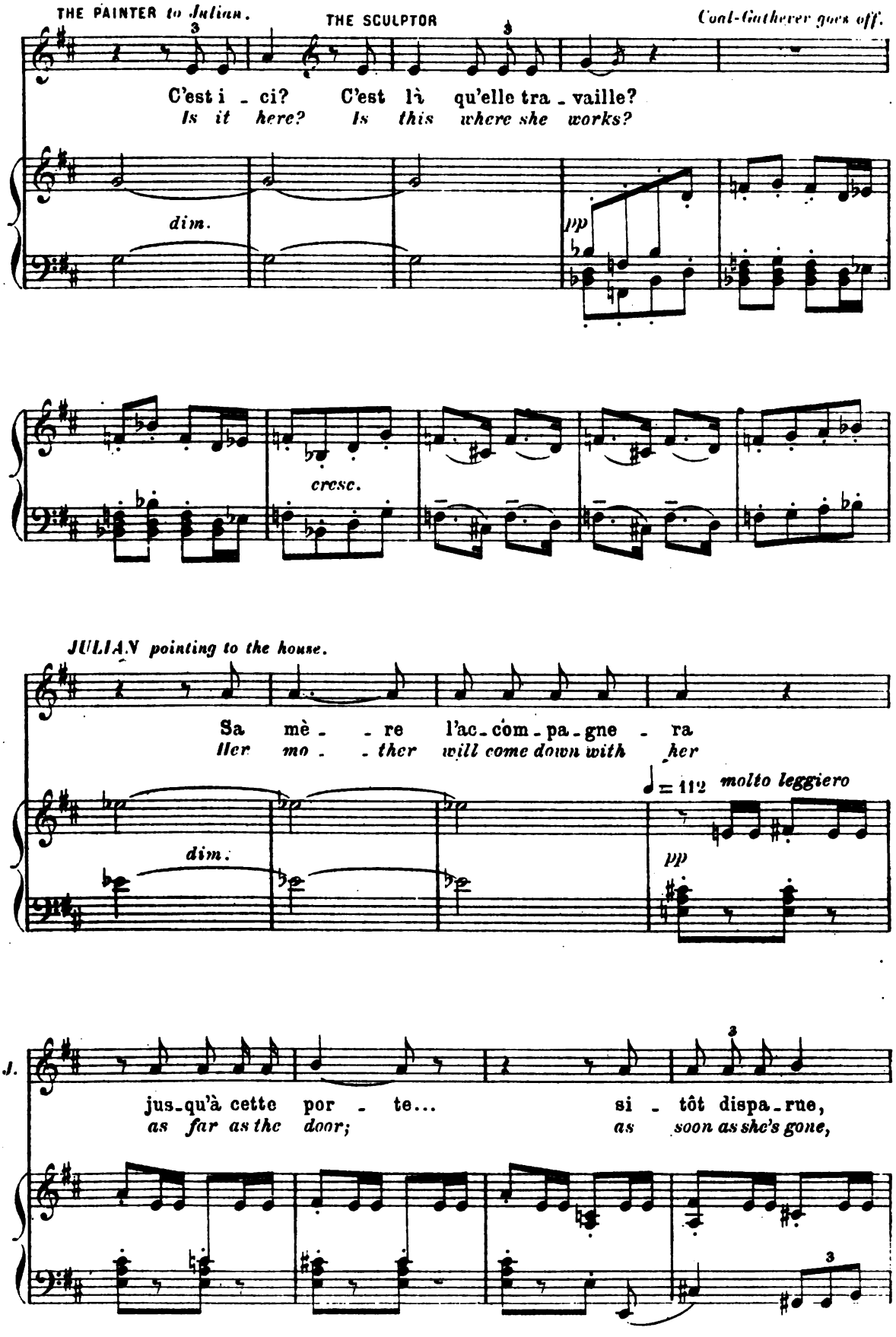

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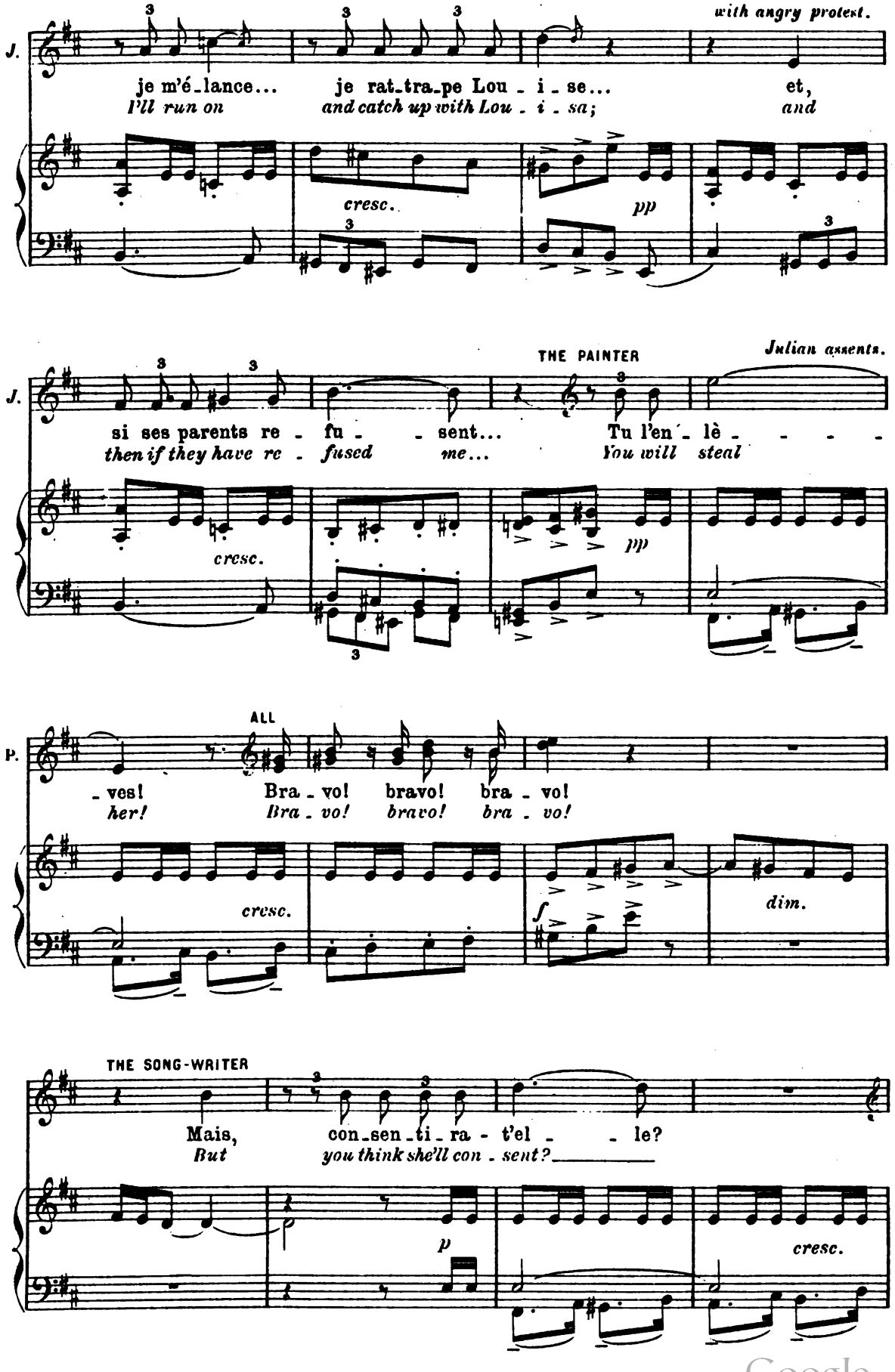

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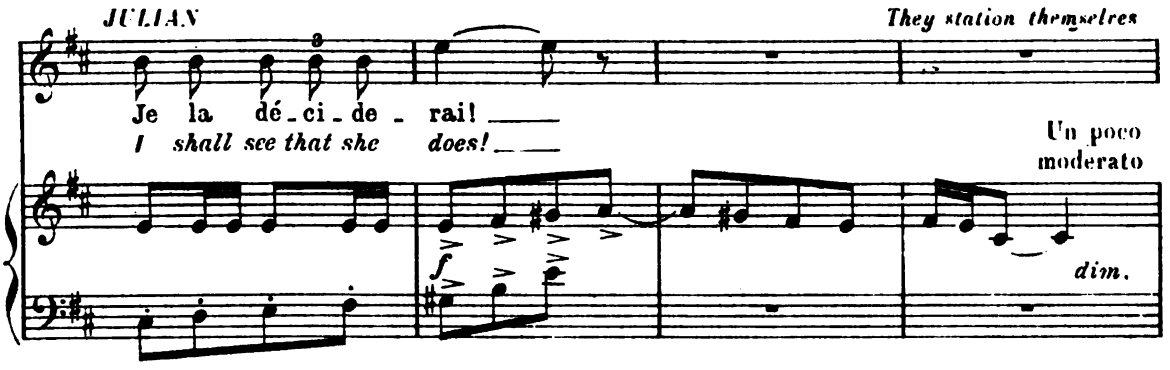
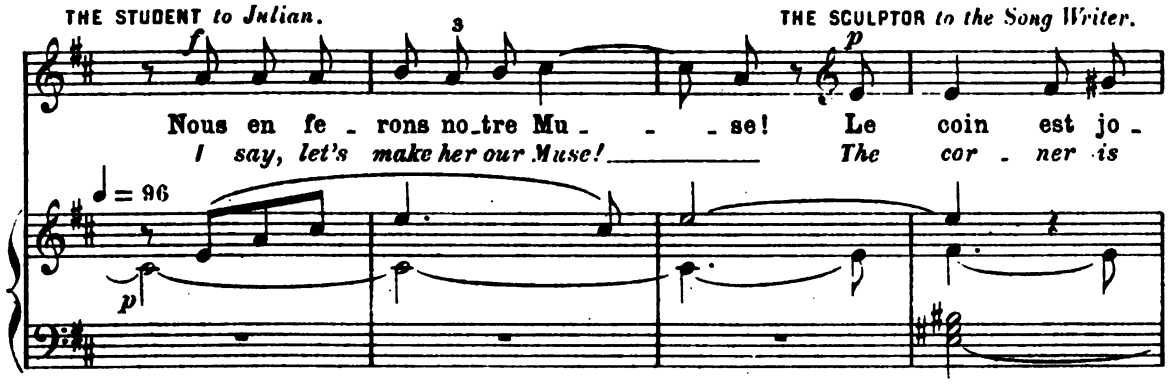
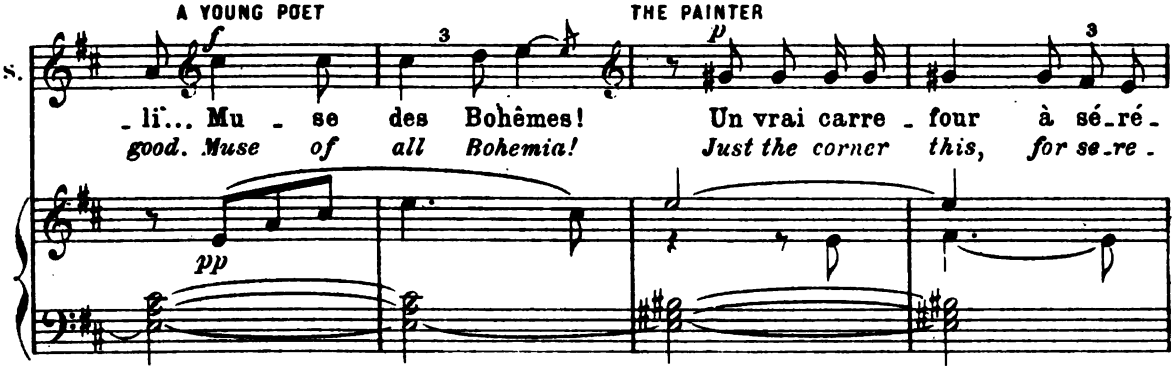
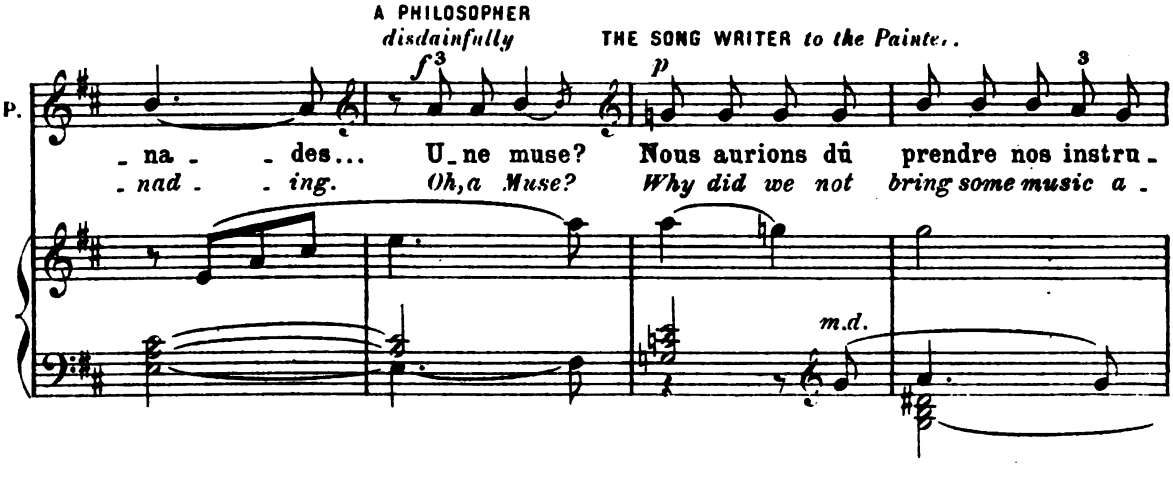


in different places. To right the Sculptor, the Painter and the Song-Writer. To left Julian, the Student,



a Philosopher, and the Young Poet. The others make a silent tour of inspection.





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The caps of servants appear in

THE STUDENT

THE SCUPTOR

THE PHILOS.

S.W.

_ments... On la couron_ne _ ra!
_long? We'll have her wear a crown!

Nous re_viendrons. Les
We shall come back! The

the windows of the houses.

THE YOUNG POET *enthusiastically.*

Più vivo

THE PAINTER *gazing at the windows.*

Ph.

Mu_ses sont mortes!
Mu_ses are dead!

On les ressus_cite _ ra!
We'll re_vive them a _ gain.

Les jo_lies
Hey, pretty

THE SCUPTOR

THE SONG_WRITER

THE YOUNG POET

P.

filles!
girls!

Mesde_moi _ selles?
Good morning, ladies!

Elles sont char_mantes!
Quite charming, eh?

Ravis_
Exqui_

Other heads appears at other windows. The Bohemians throw kisses and bow. Others act like clowns.

The Song-Writer strikes his cane like a guitar, and comes forward. The Philosophers discuss aside.

Y.P.

_santes!
_site!

a Tempo ♩= 104

Stringendo

ff

p

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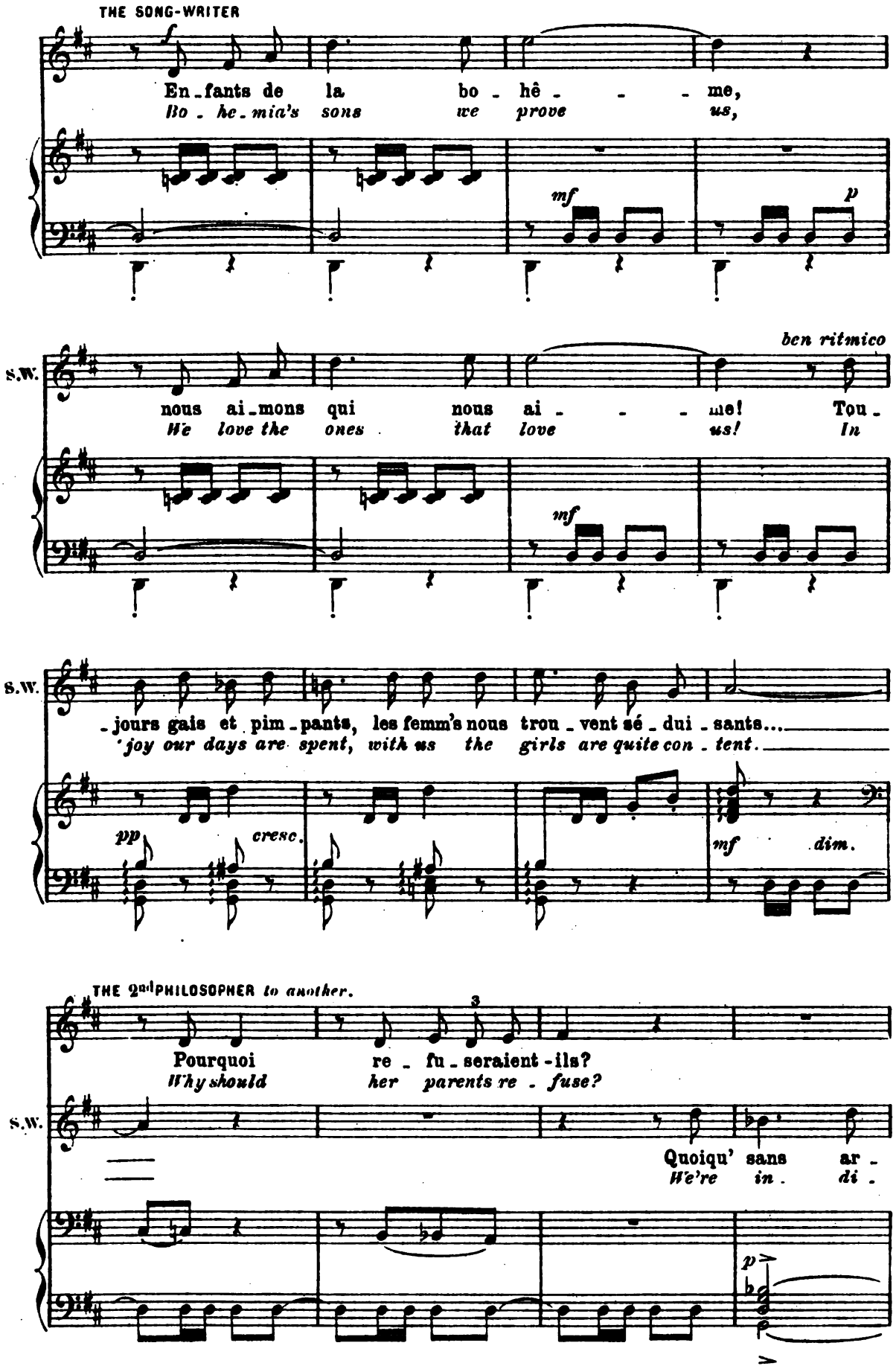
H.&



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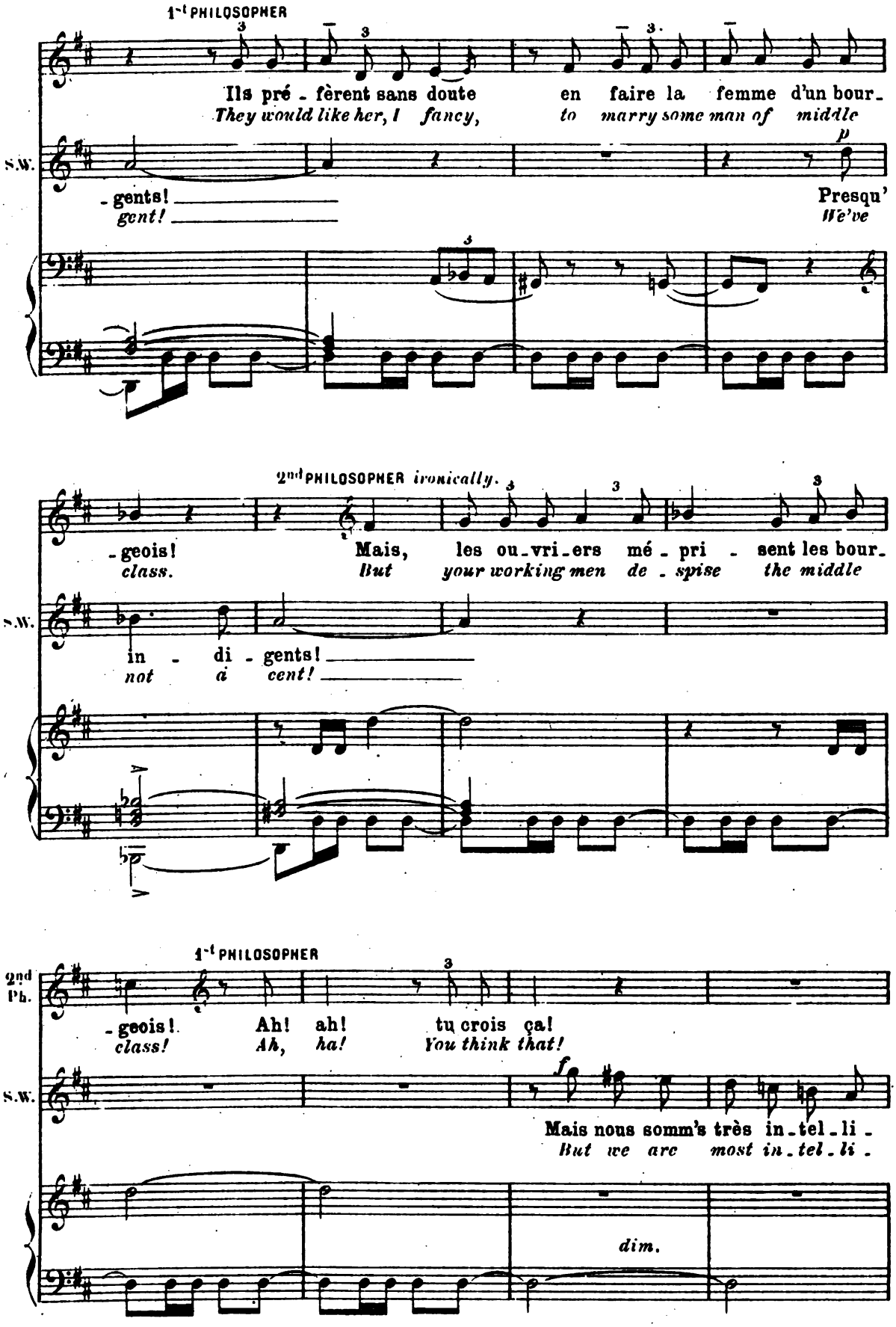

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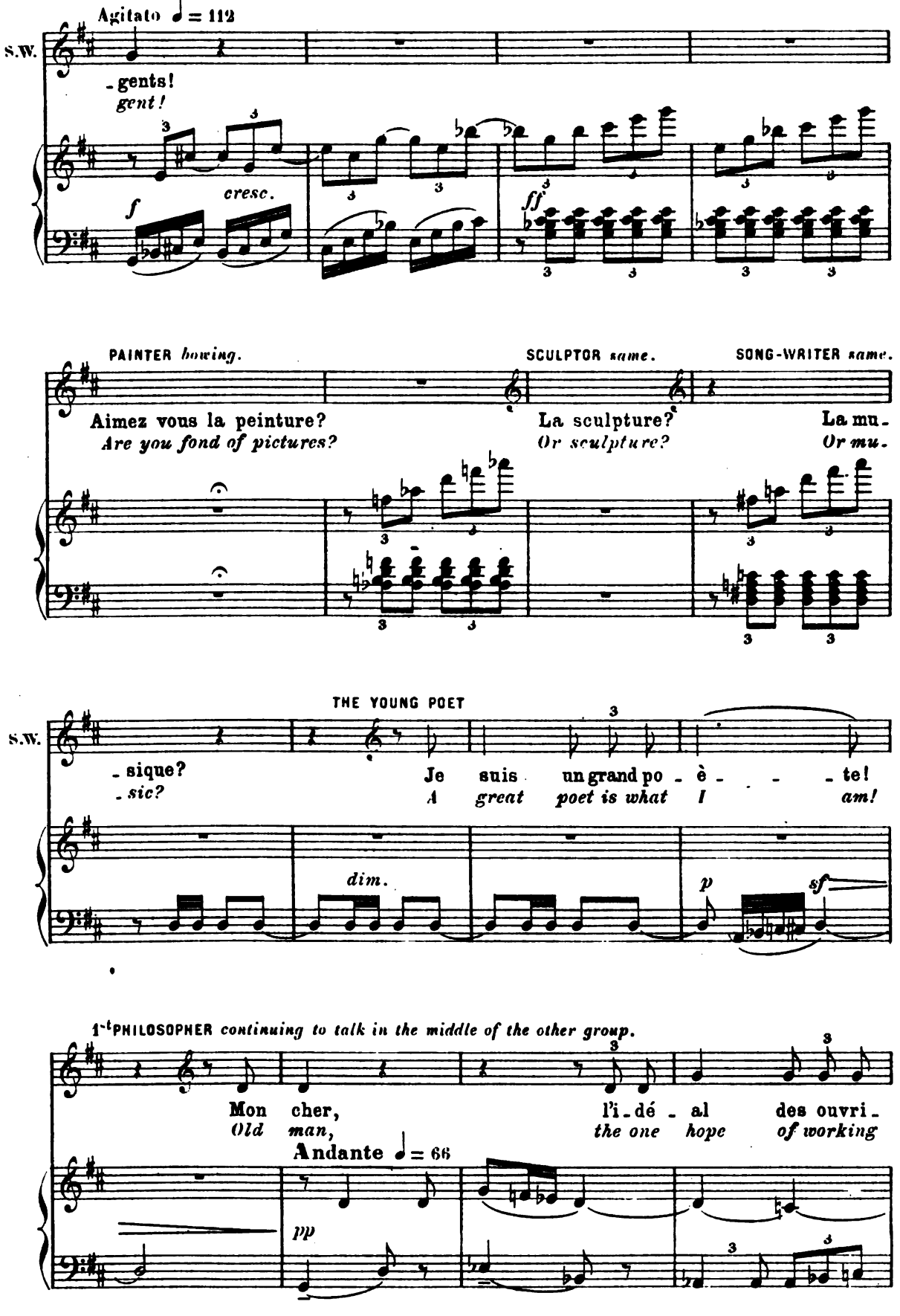
Cries of "Bravo!" Coppers thrown from the windows. The Bohemians bow mockingly.



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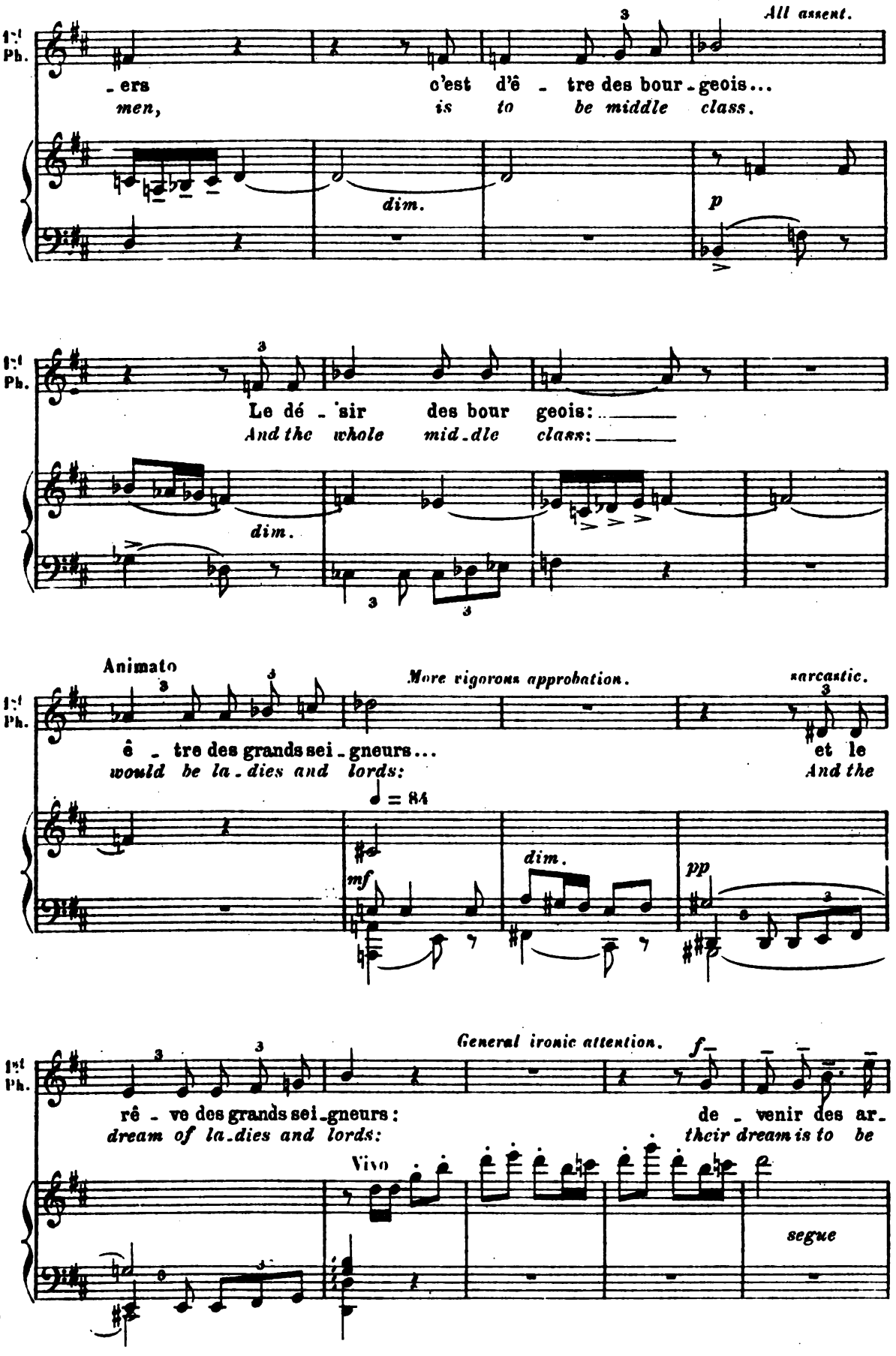

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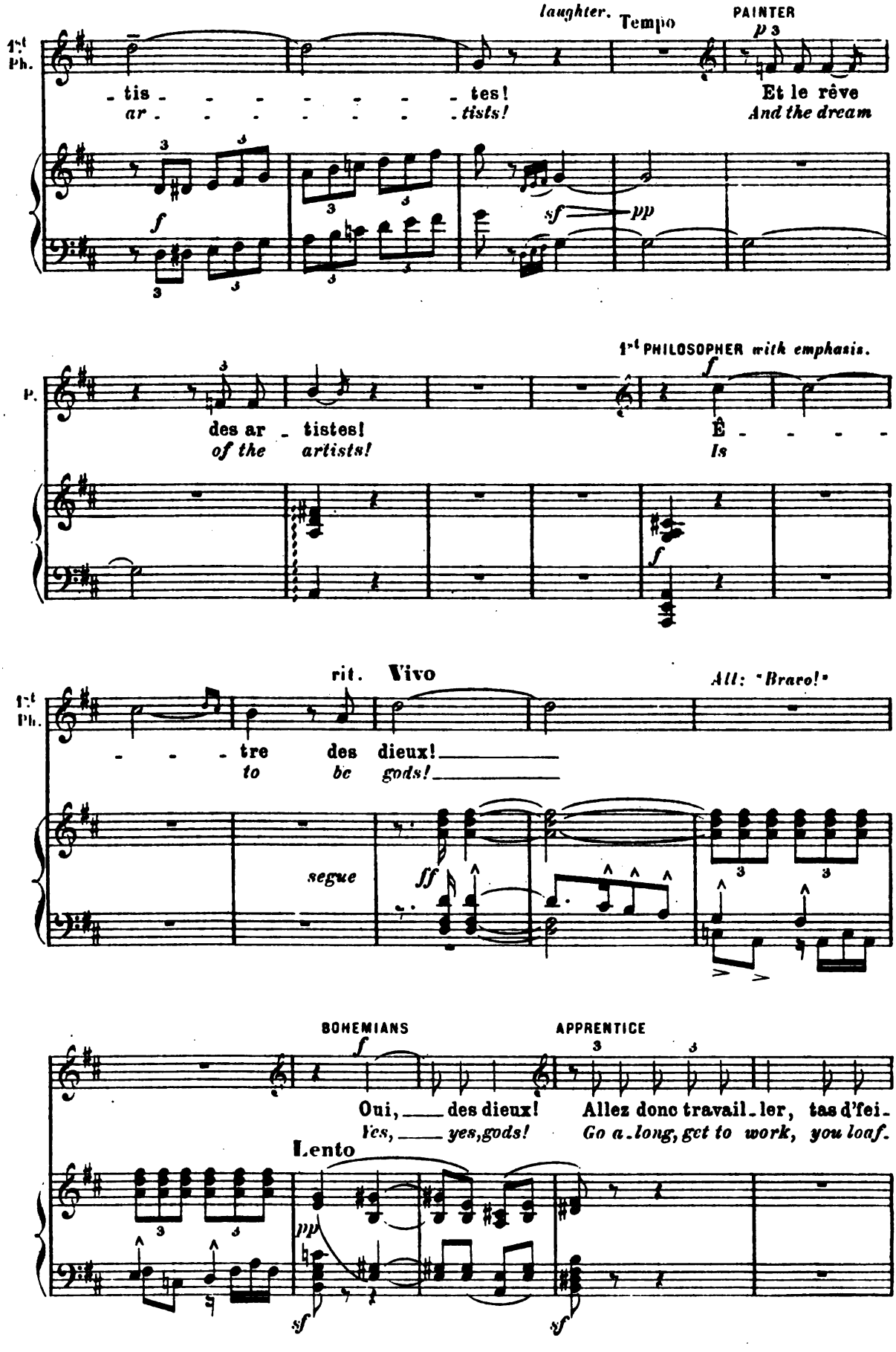

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a Tempo ♩ = 104

BOHEMIANS

The Bohemians go down the stairs singing. The Philosopher, the Song-Writer,

App.

gnants!
-ers!

Enfants de la bo - hè - - -
Bo - he - mia's sons we prove

ff *ff* Ped. *

the Painter and the Student bid farewell to Julian.

Bo

- me,
us,

Nous aimons qui nous ai - - -
We love the ones that love

Bo.

- me.
us.

Tou - jours gais et pim - pants, les femm's nous
In joy our days are spent, with us the

dim. *pp* *mf>pp*

JULIAN
to his friends - feverishly.

Voici l'heure, laissez - moi...
Now's the time; you go off.

Bo.

trou - vent sé - dui - sants... Quoiqu'
girls are quite con - tent. We're

p

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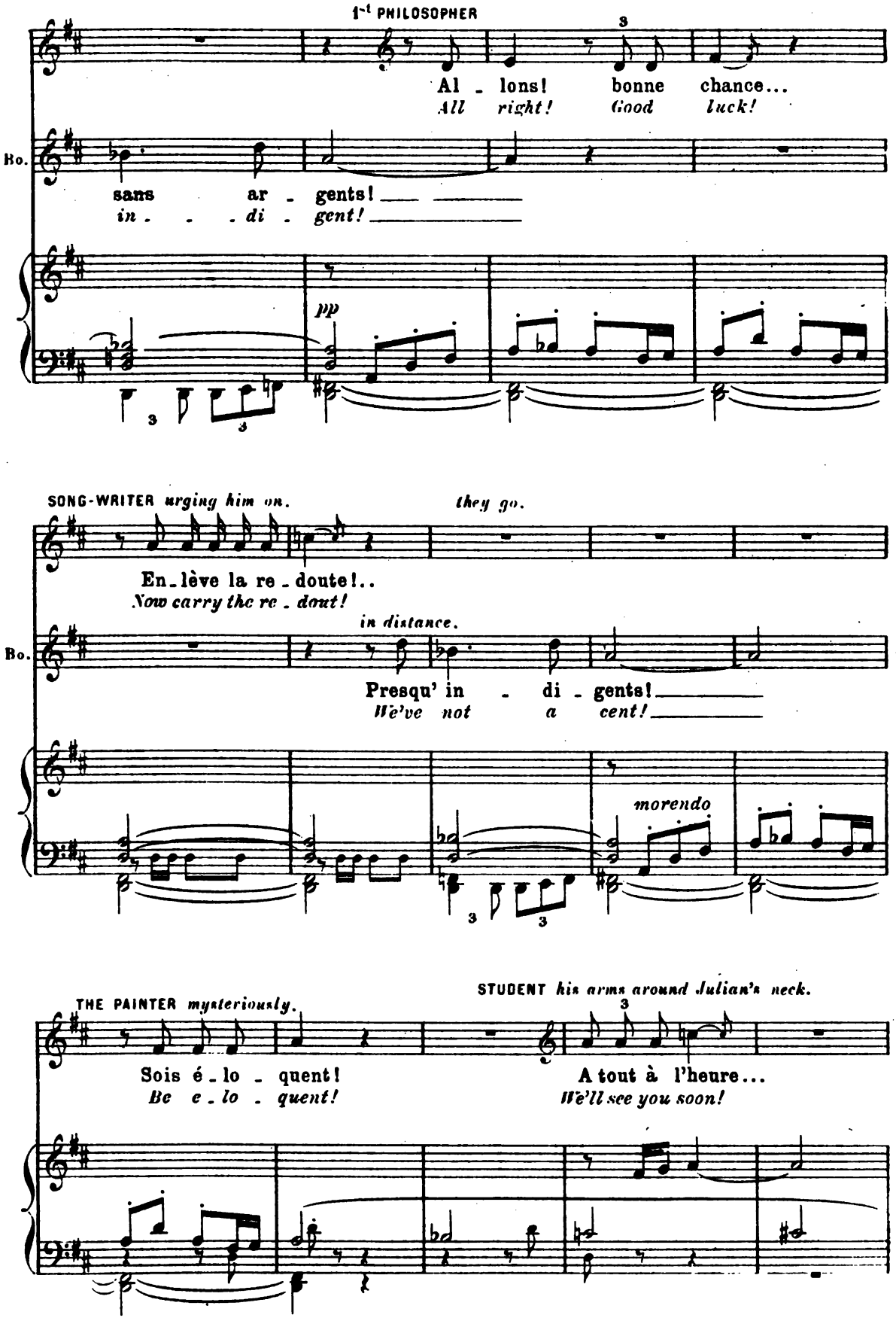

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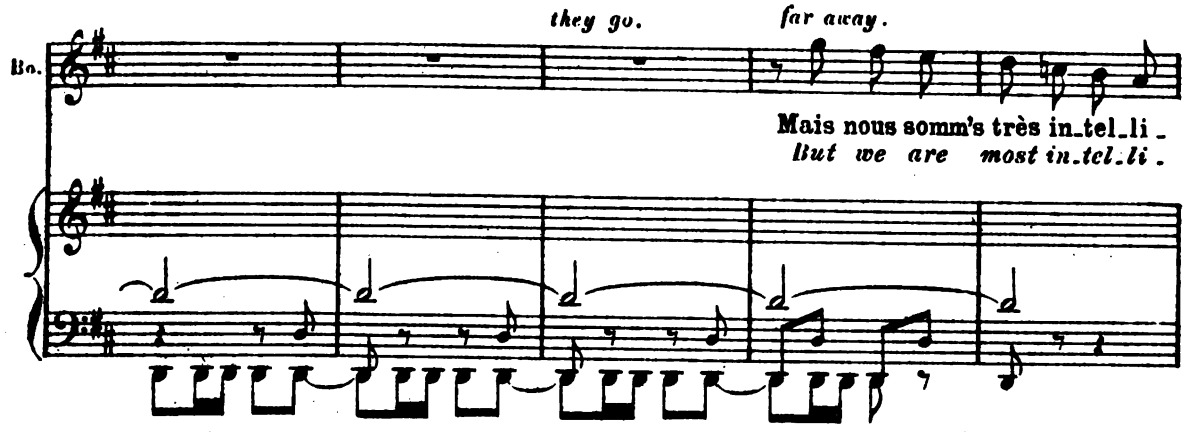
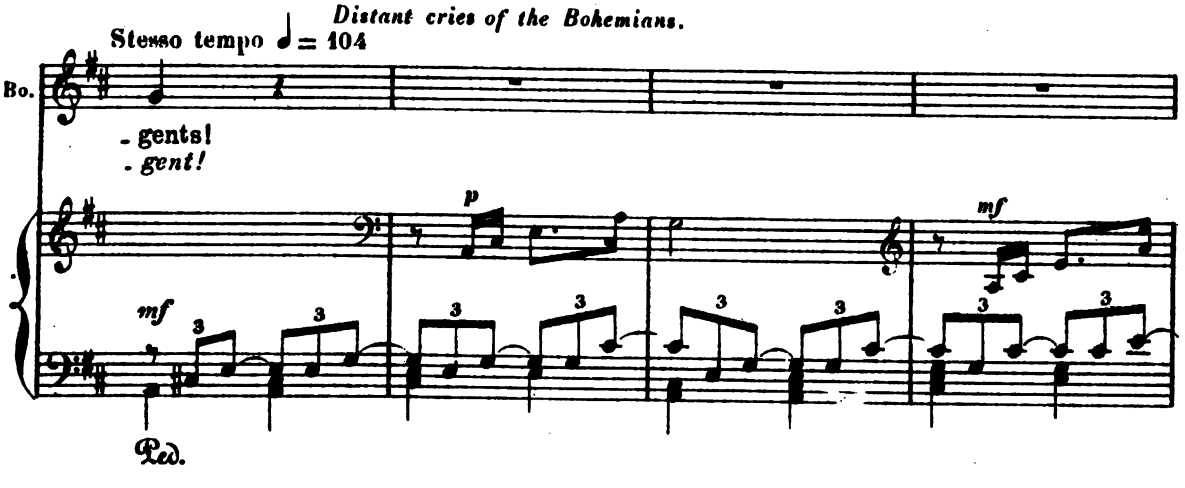
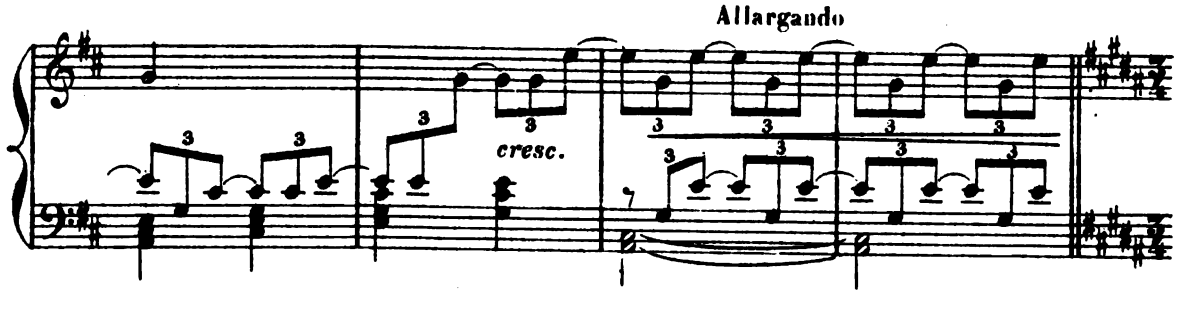
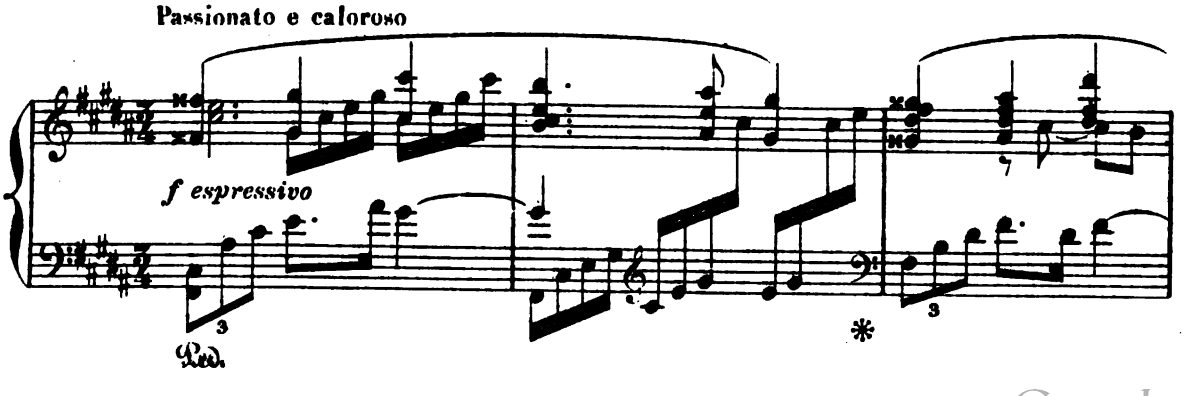


SCENE IV







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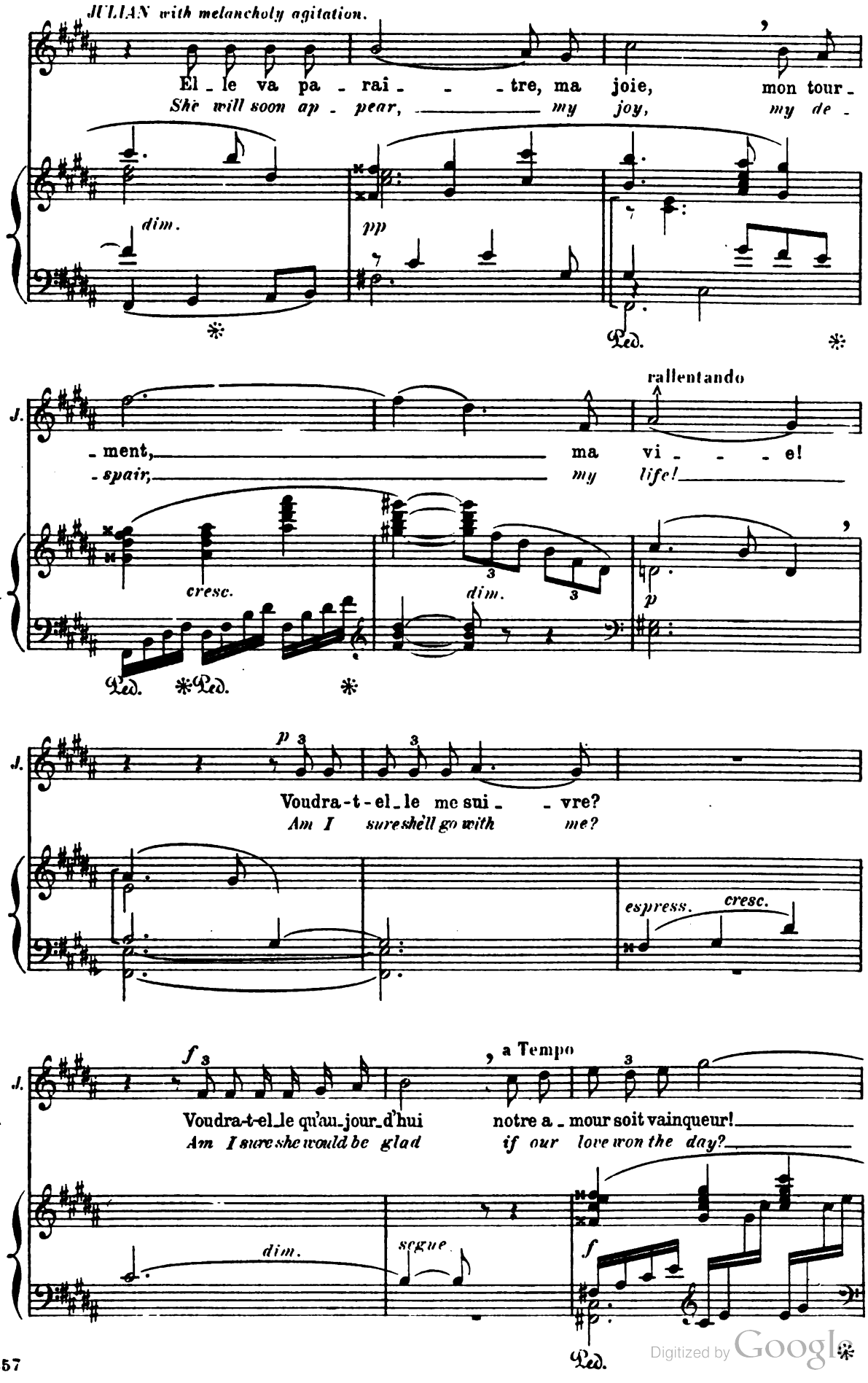

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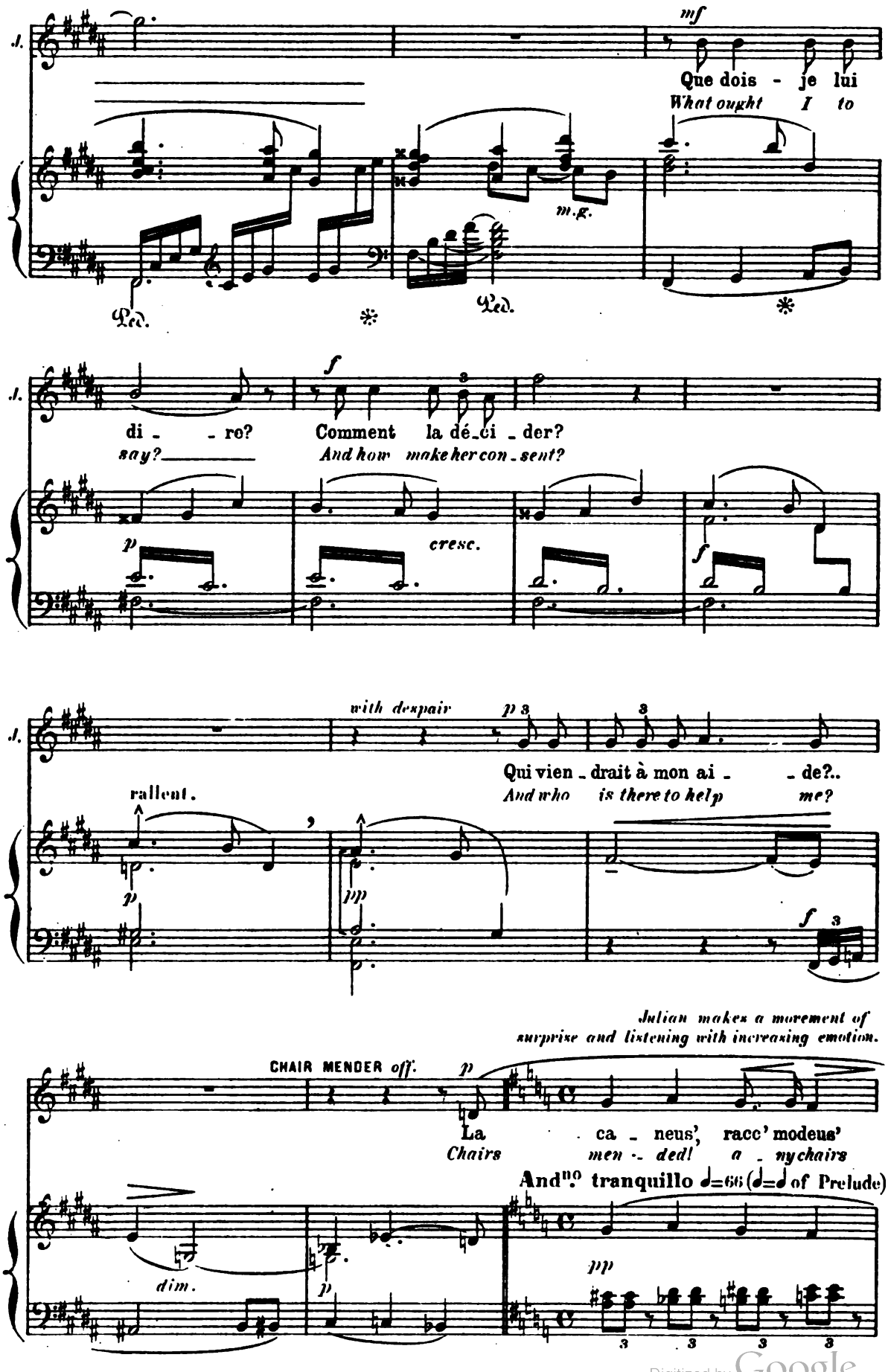

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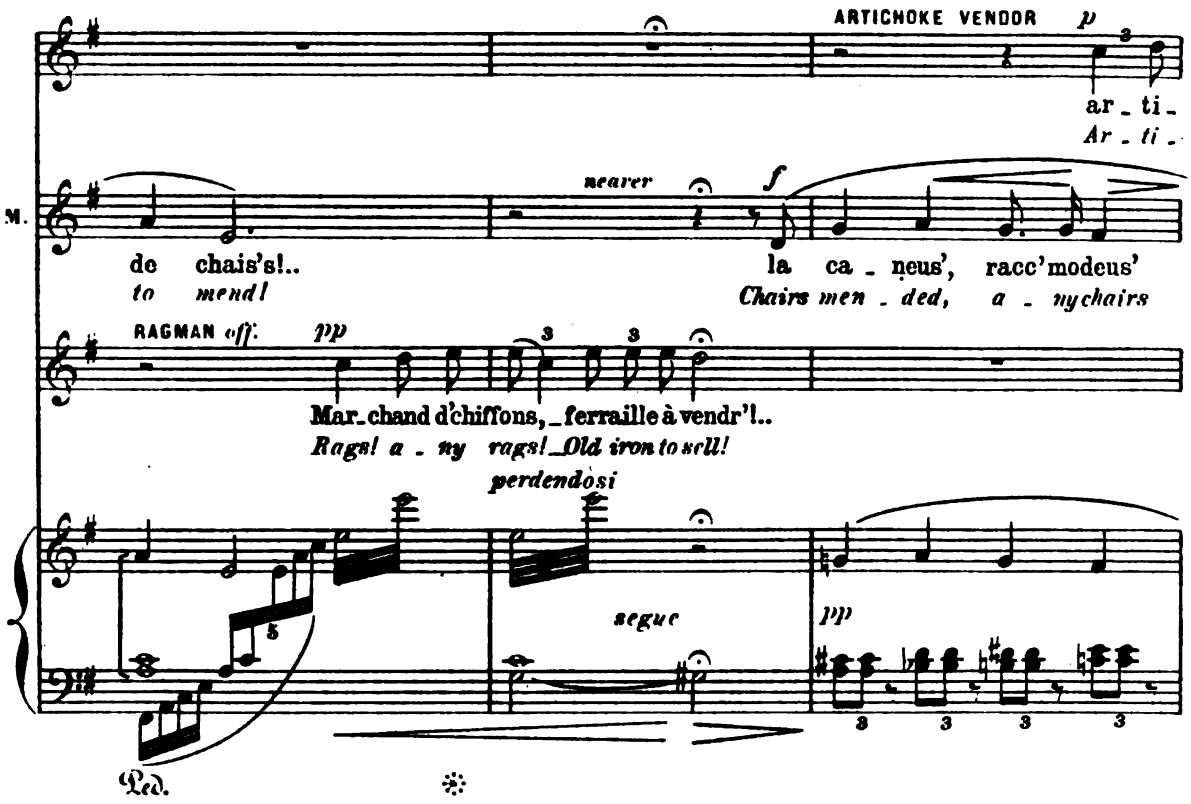

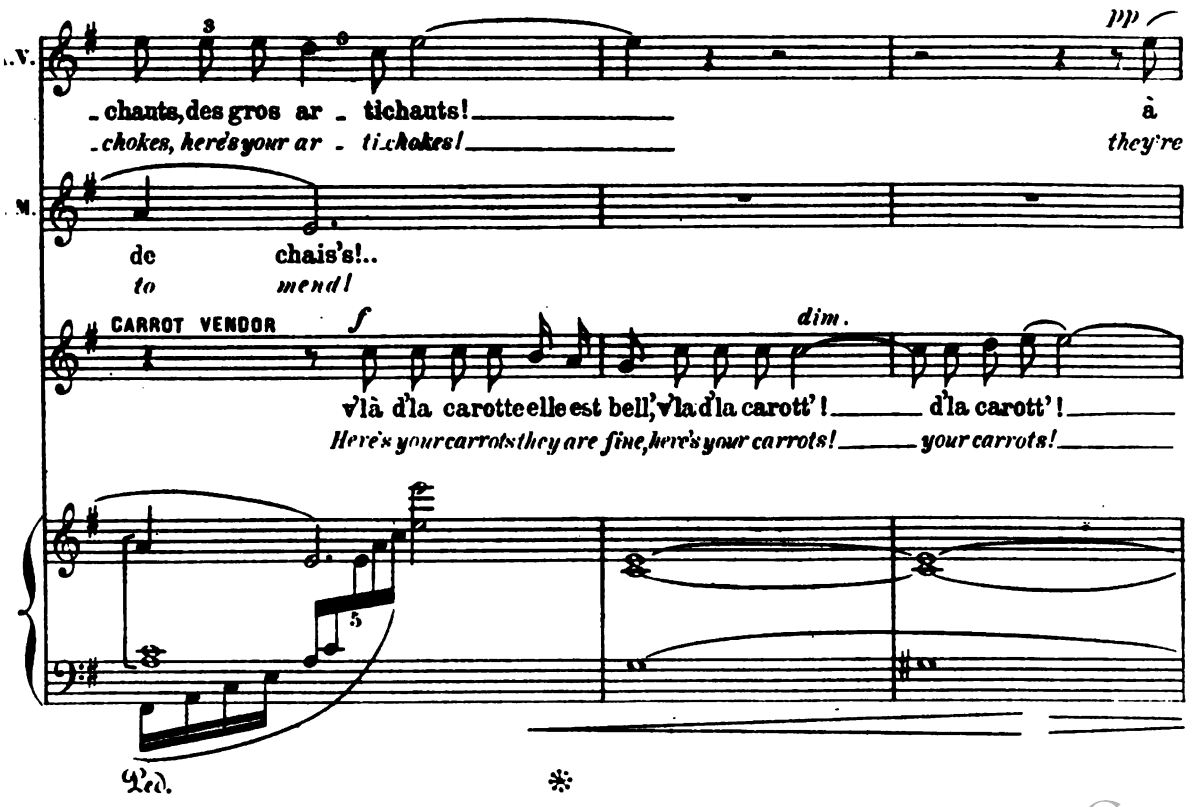

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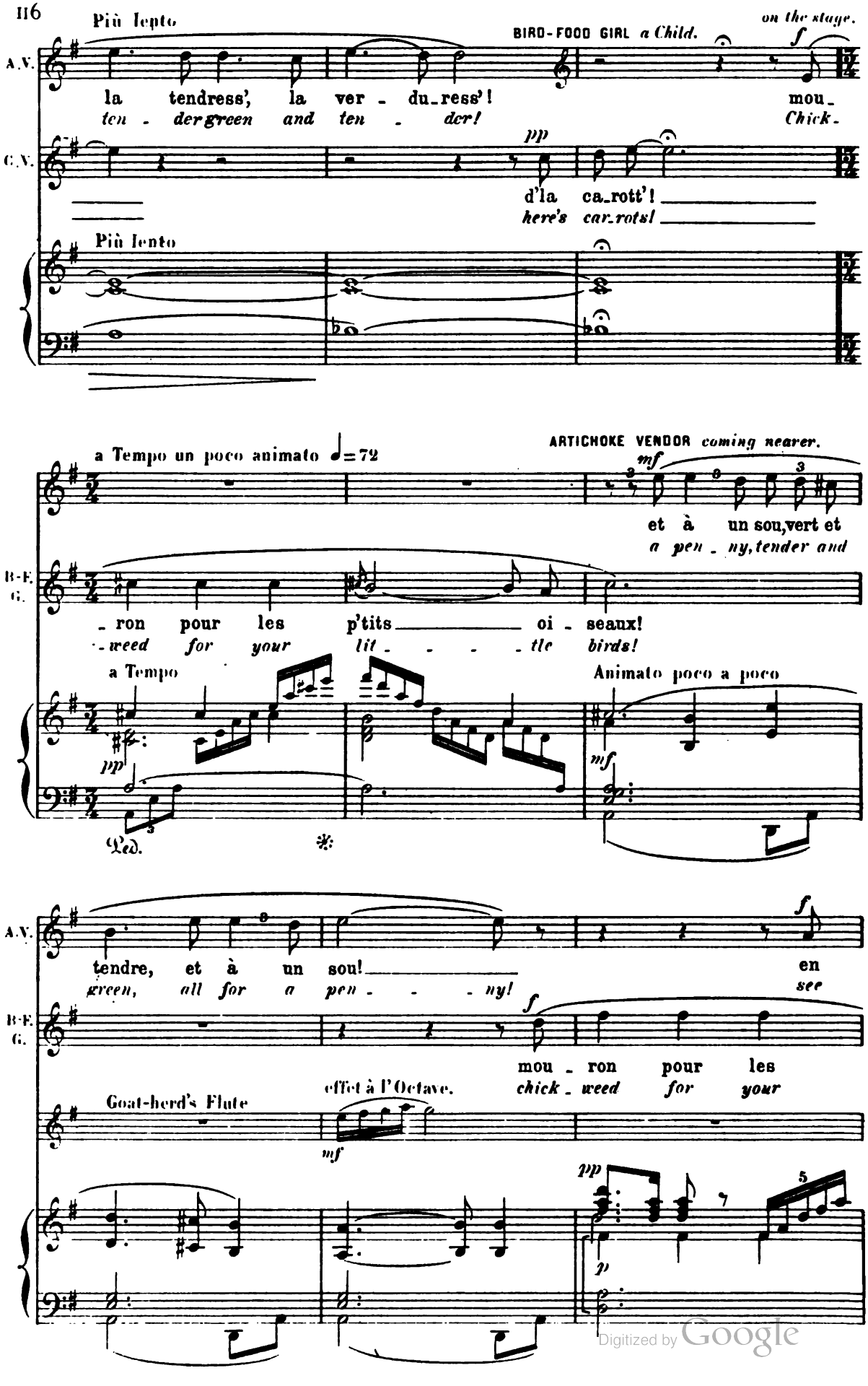

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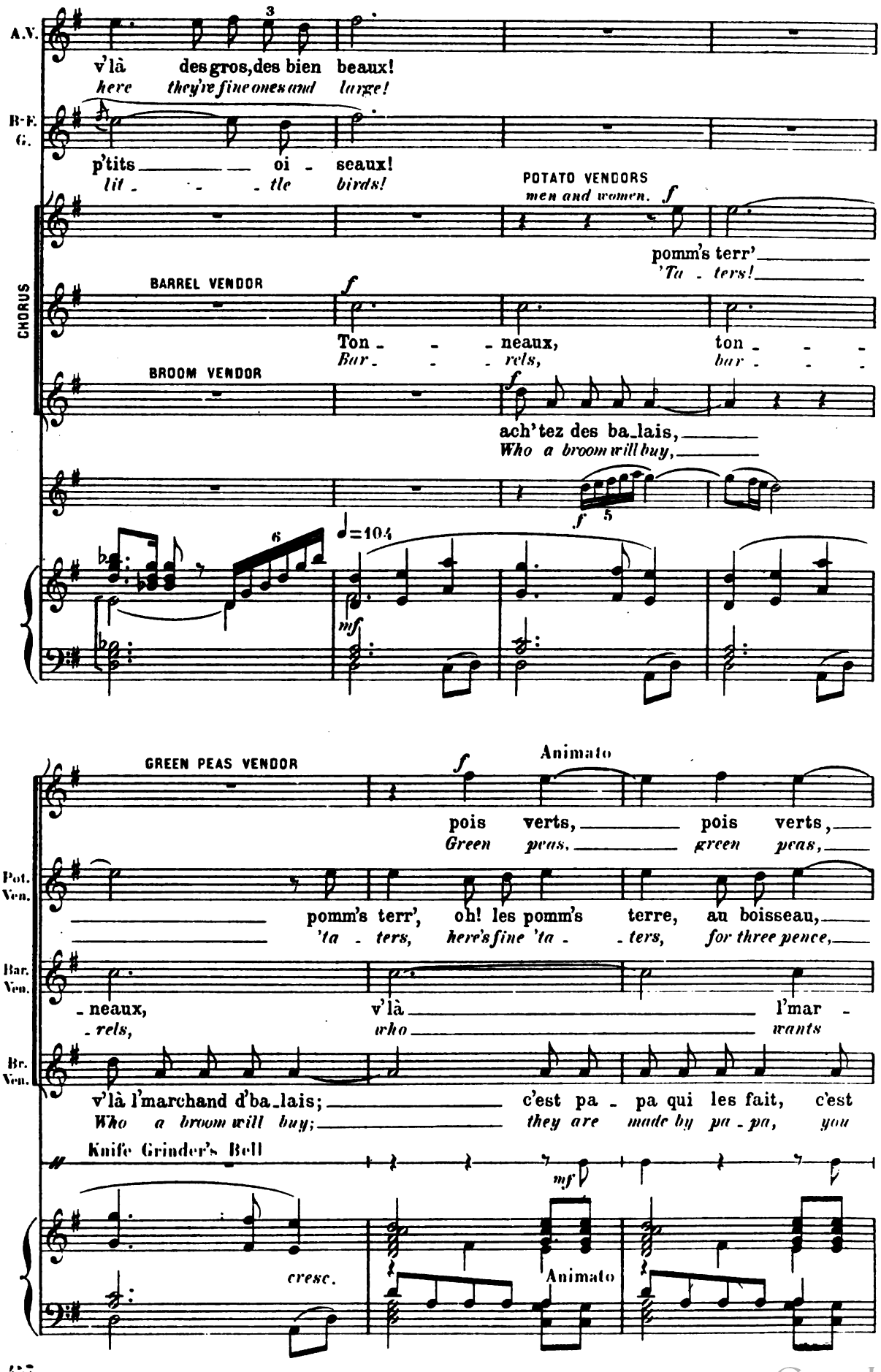

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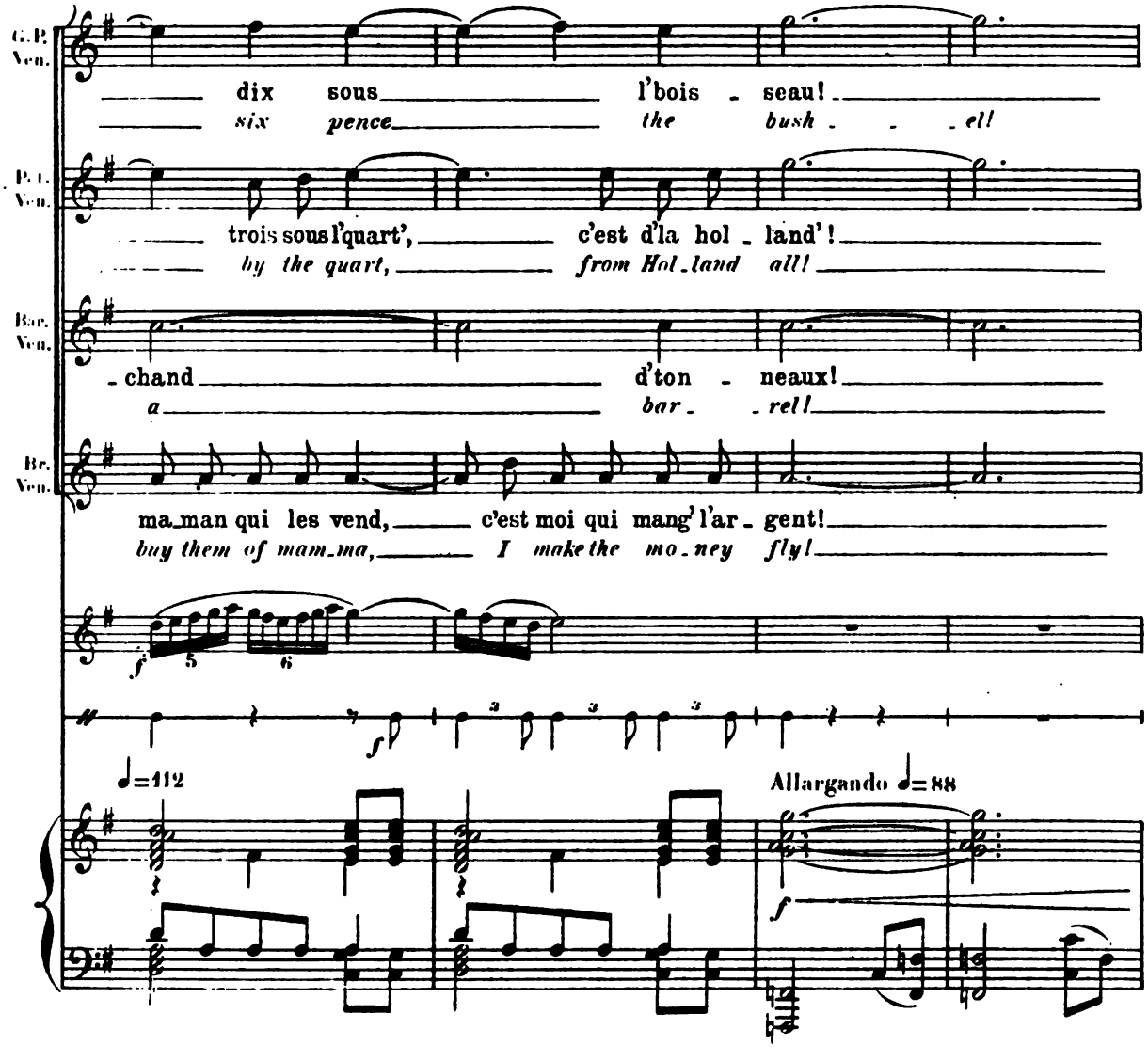

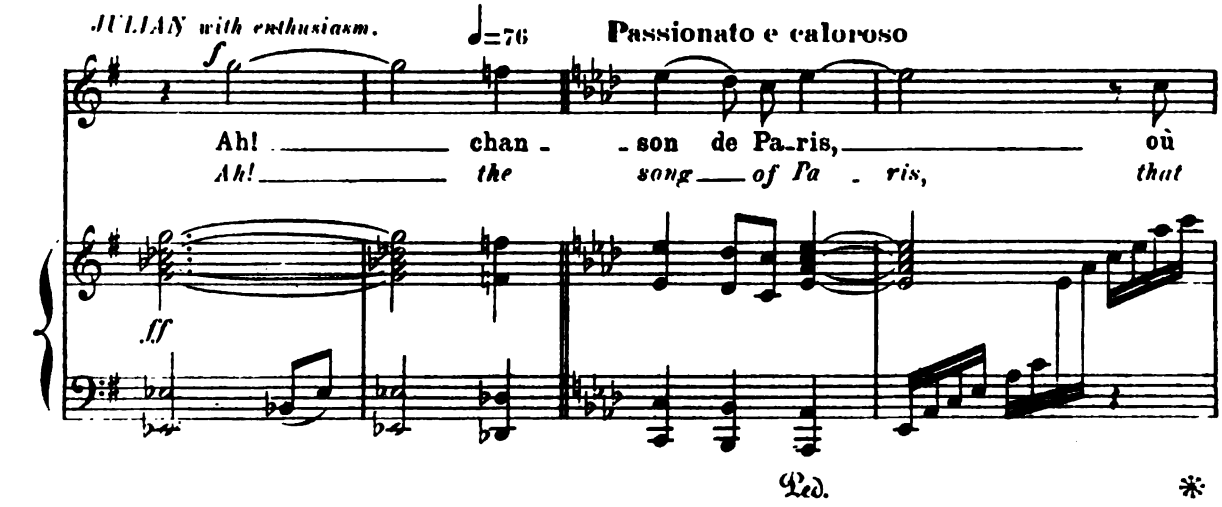

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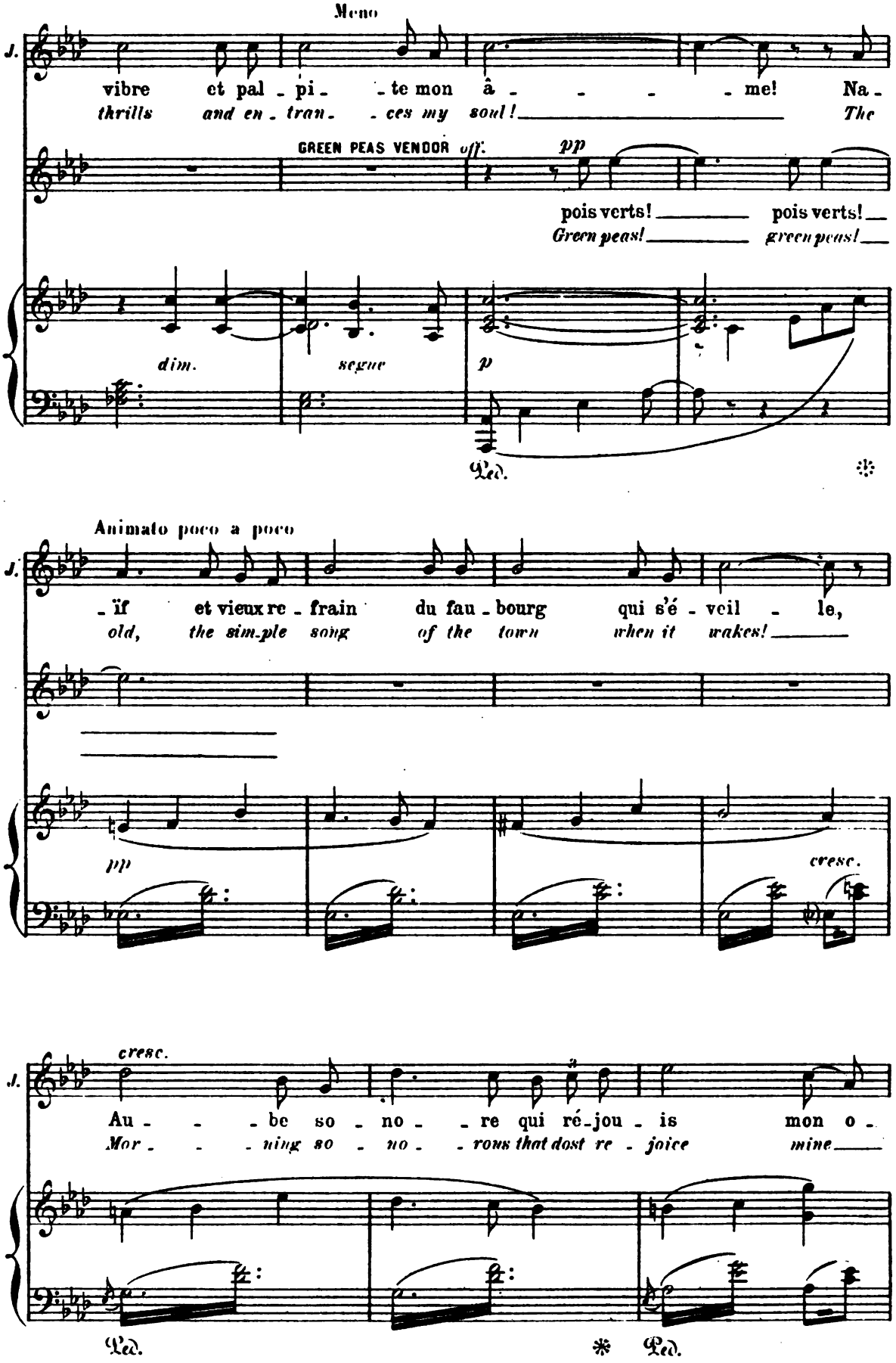

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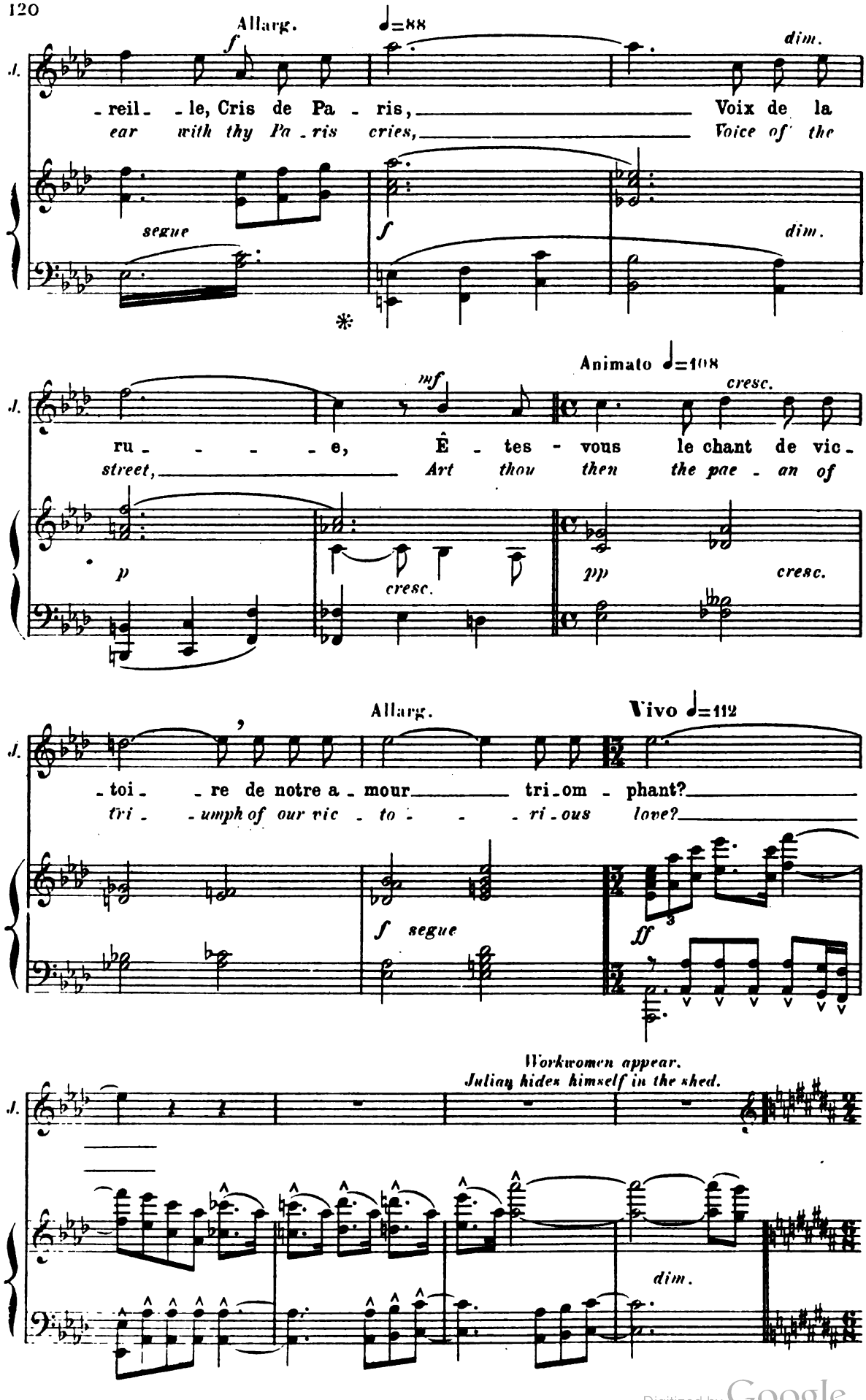

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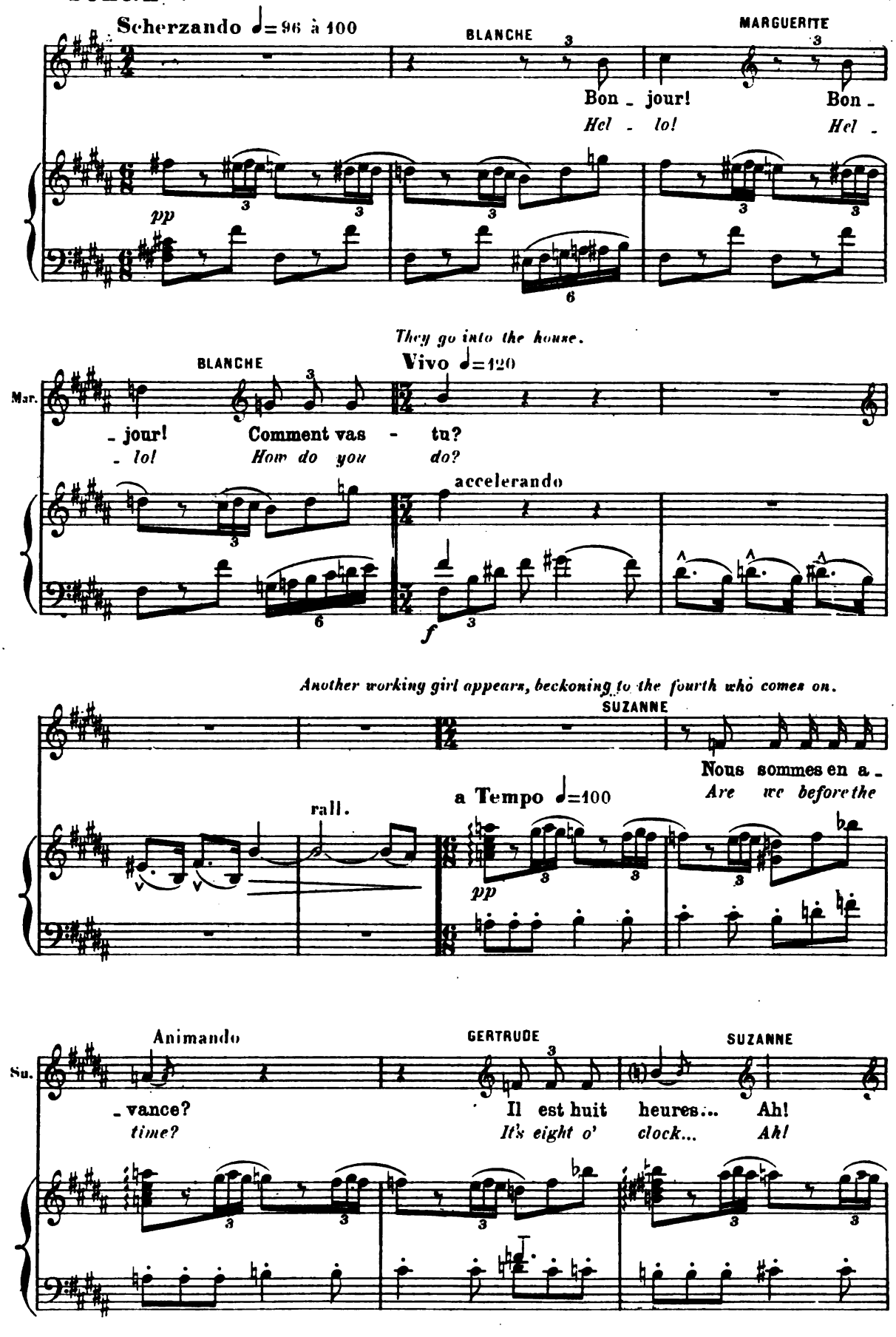
SCENE V



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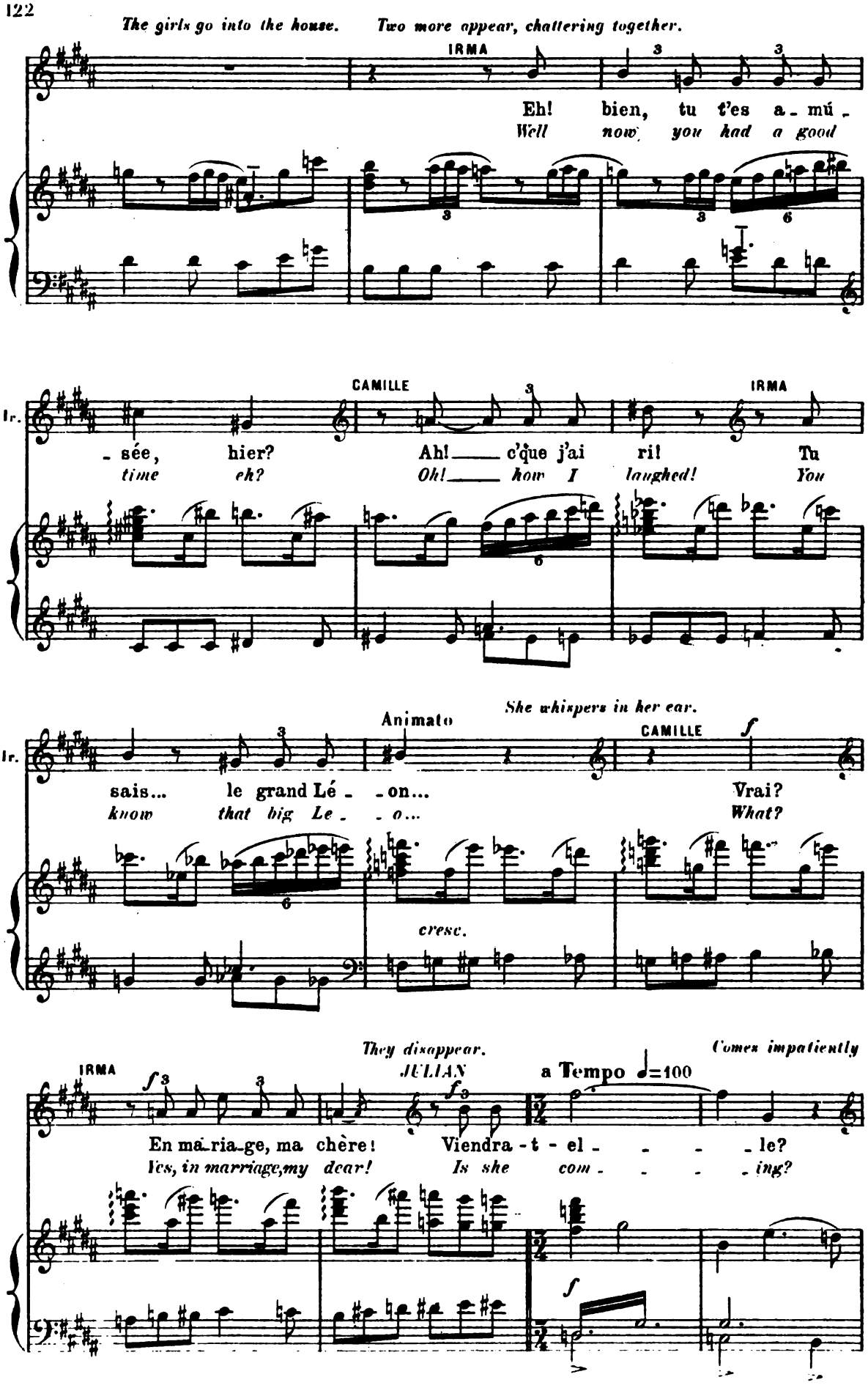

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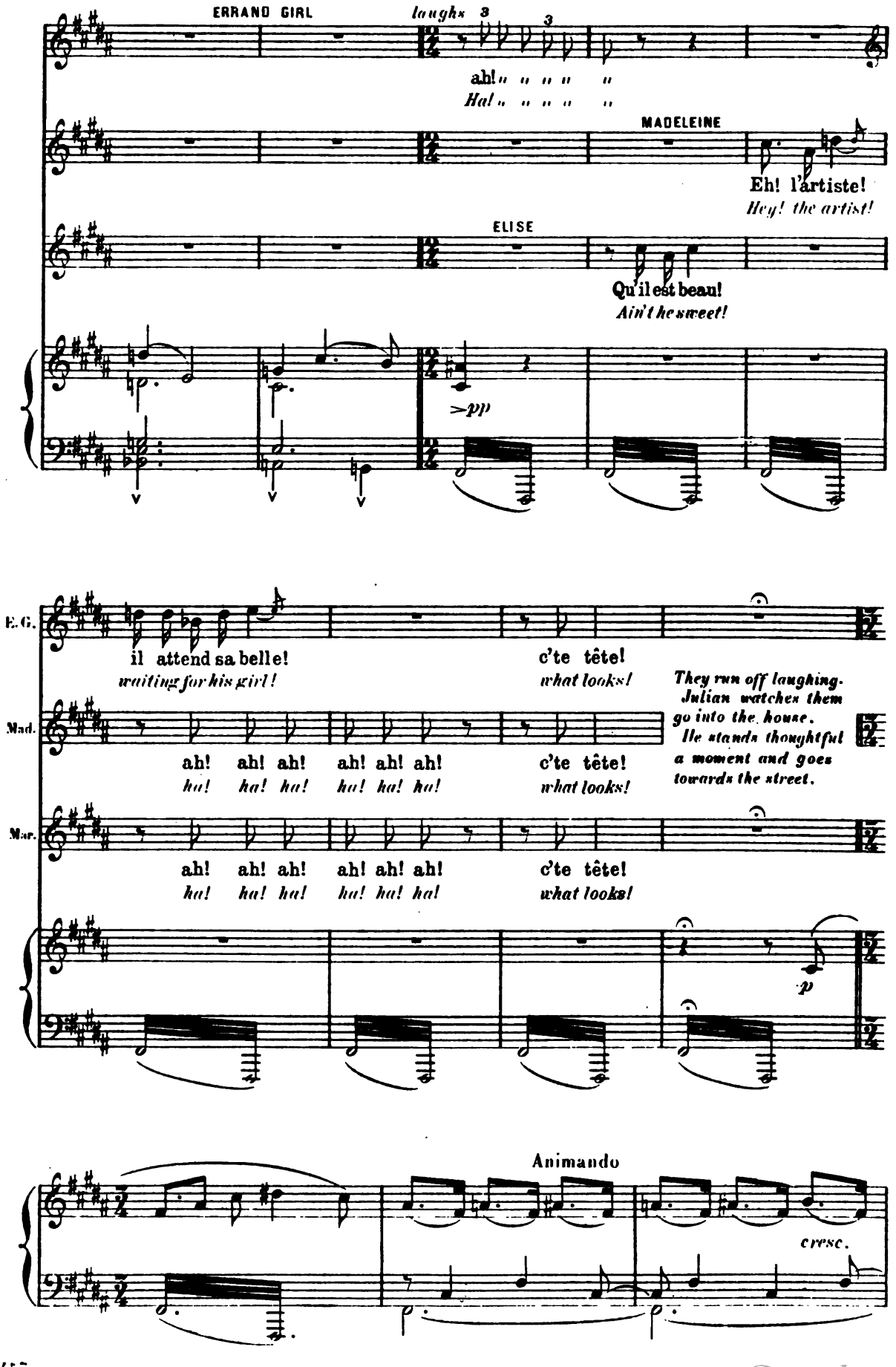
from his hiding place. Three working girls enter and watch his movements.



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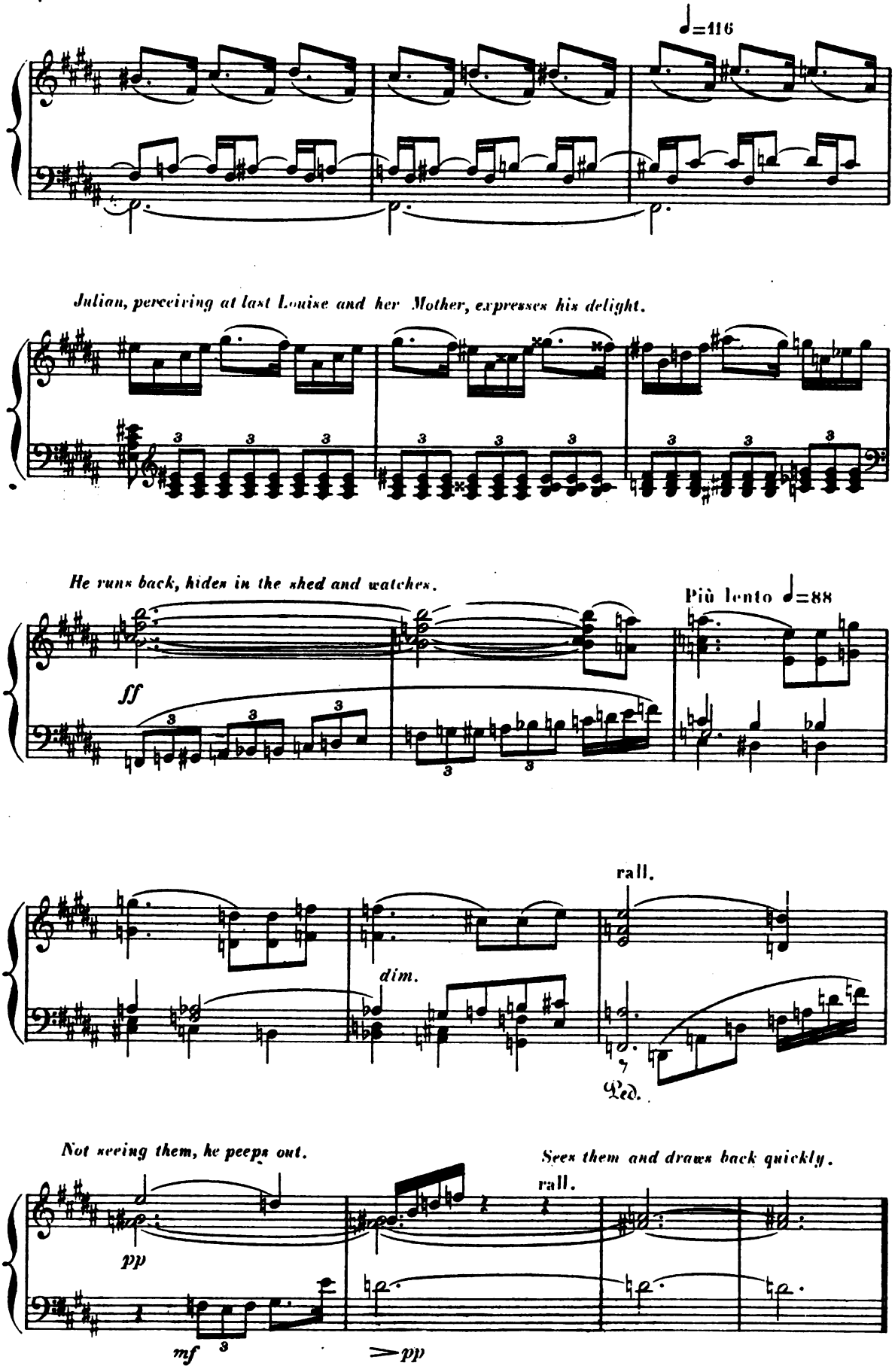

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Mother and Louise enter. *They stop.*

MOTHER *roughly* *p*

Pour_quoi te re_tourner? Il nous
What makes you look around? *He's be_*

Molto lento ♩=52

pp

M.

suit sans doute... suffit! je d'mand'rai à ton pè_re
_*hind of course...* *Have done!* *Now your father shall tell you*

Louise raises her eyes.

M.

que do_ré_navant tu travail_les chez nous.
that from this time on you must work there at home.

Animato ♩=66

Julian unable to restrain himself, signals to Louise.

She sees him and puts her hand to her heart.

M. *mf* **Più animato**

Ah! t'as beau fai_re les gros yeux... on change_
Oh! *you've no need to look sur_prised.* *We shall soon*

♩=72

pp

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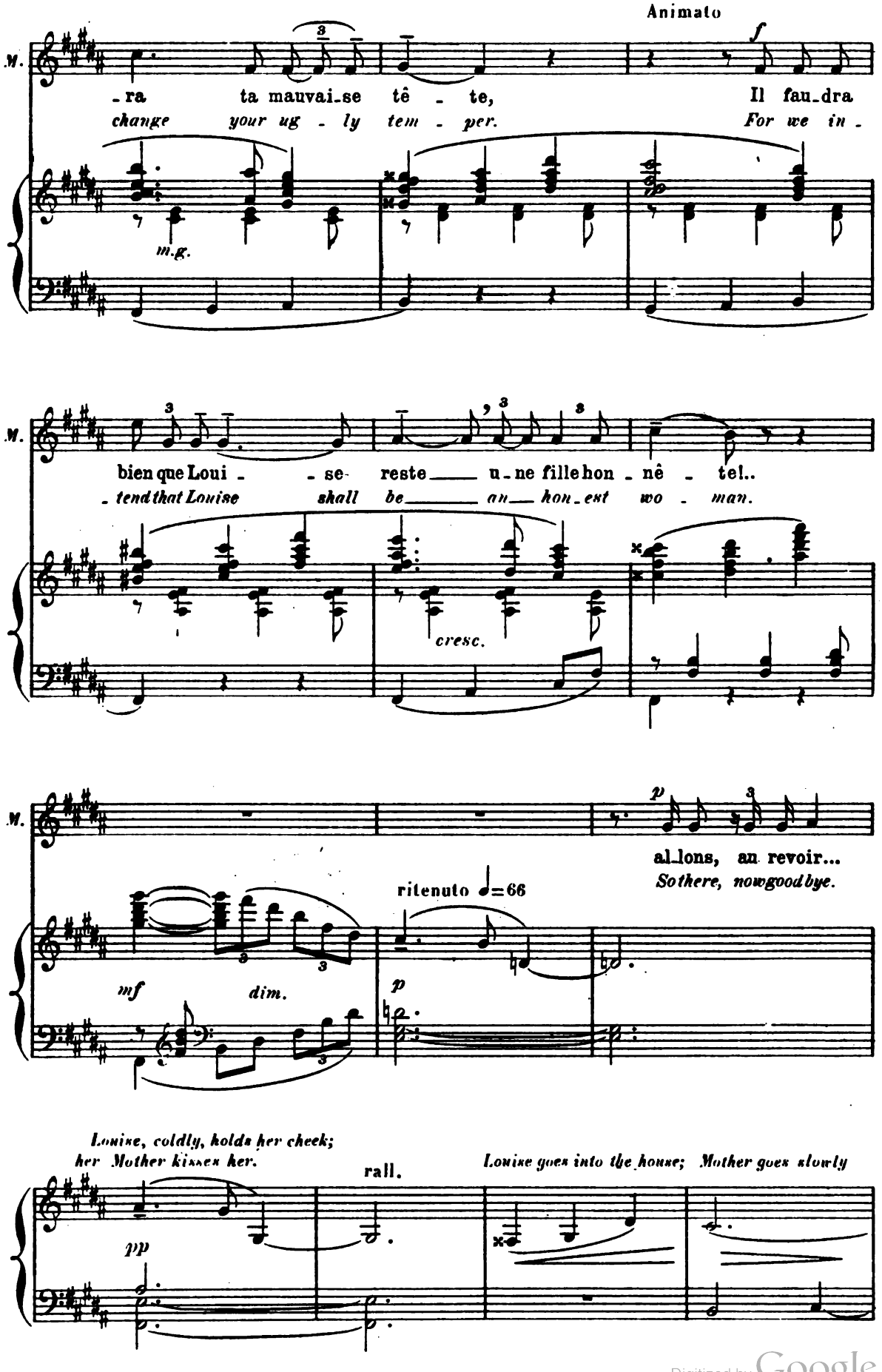

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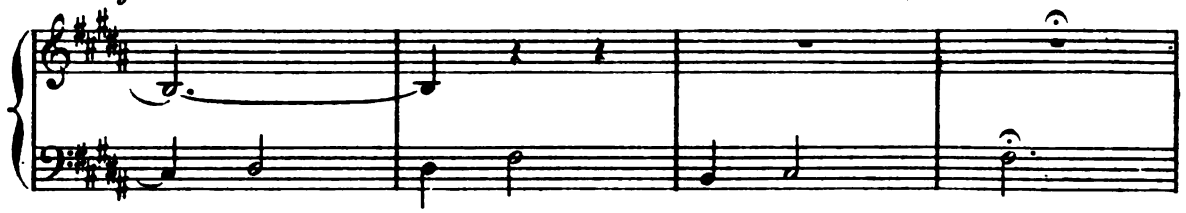
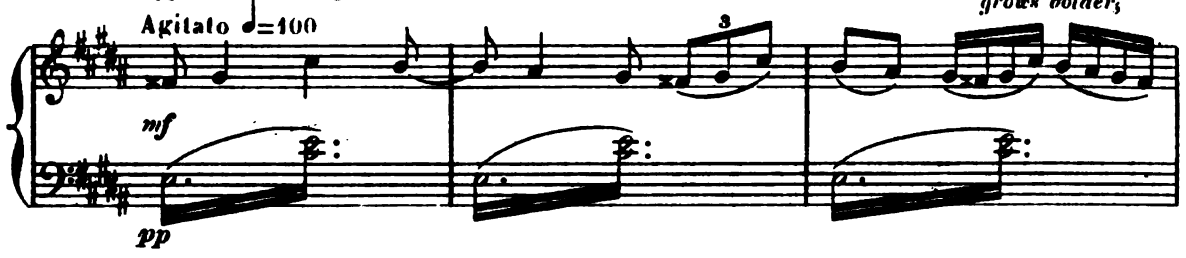
away, looking up at the windows of the work room, and glancing suspiciously in all directions as she goes.



Julian appears cautiously.

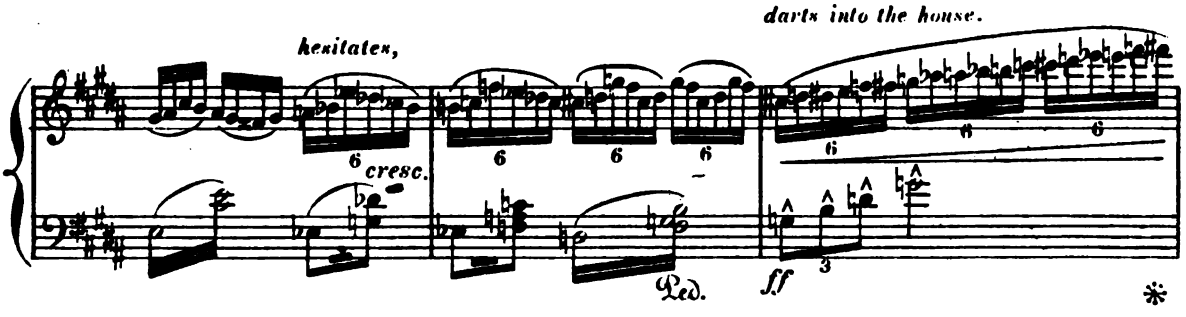
Agitato ♩=100

grows bolder,



darts into the house.

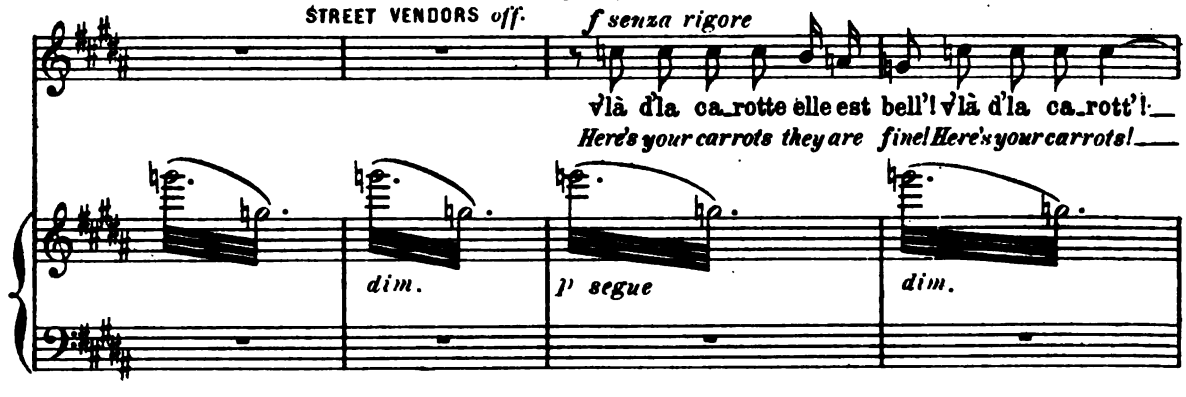
hesitates,

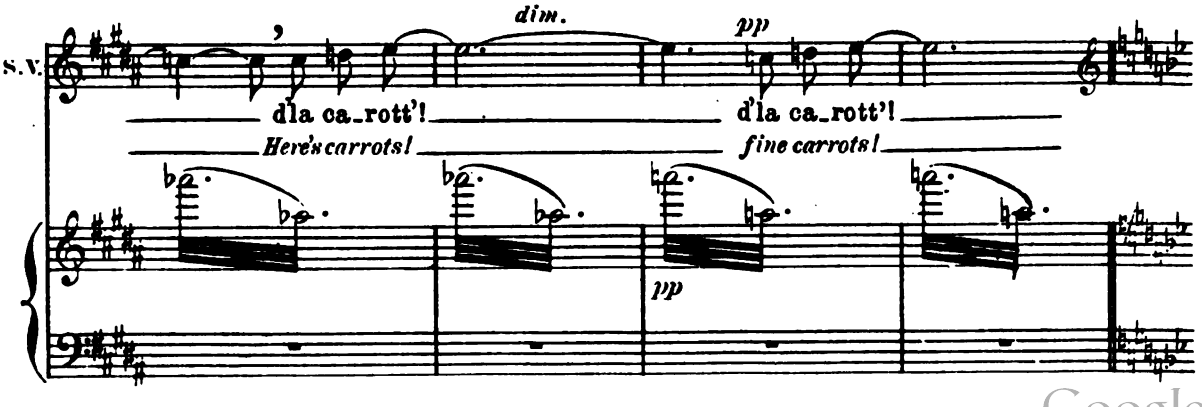


♩=88

STREET VENDORS *off.*

f senza rigore





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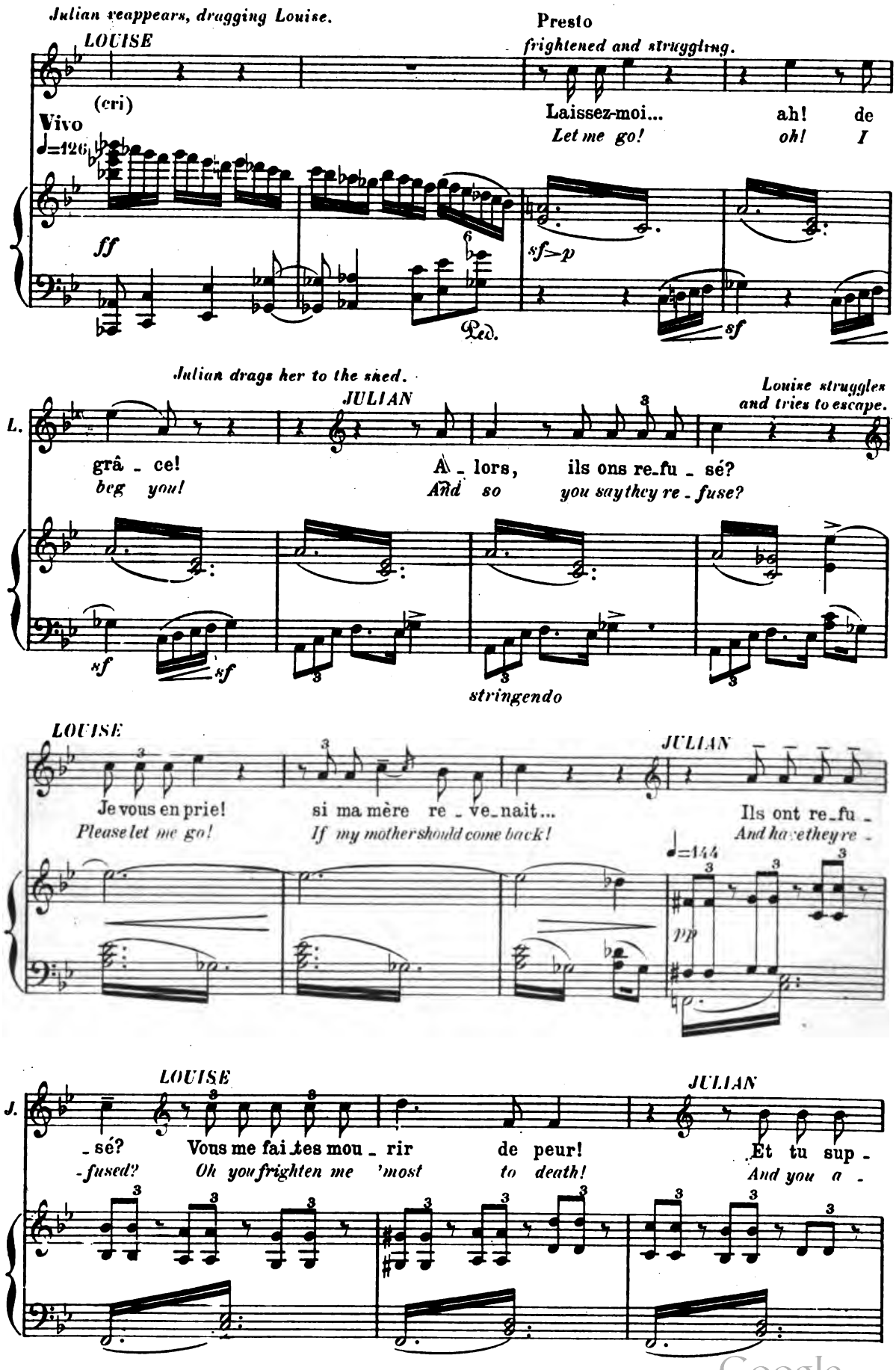
SCENE VII



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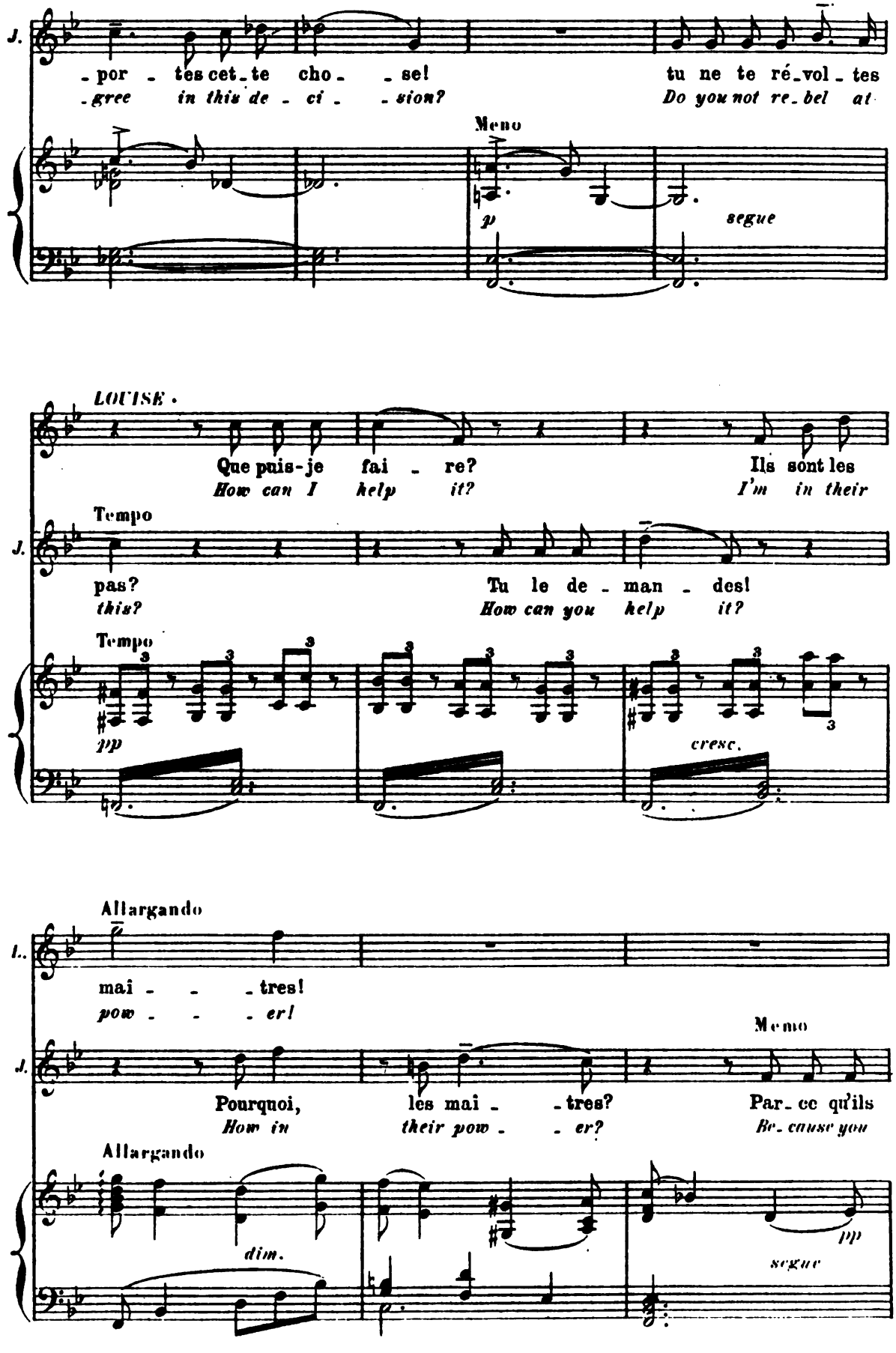

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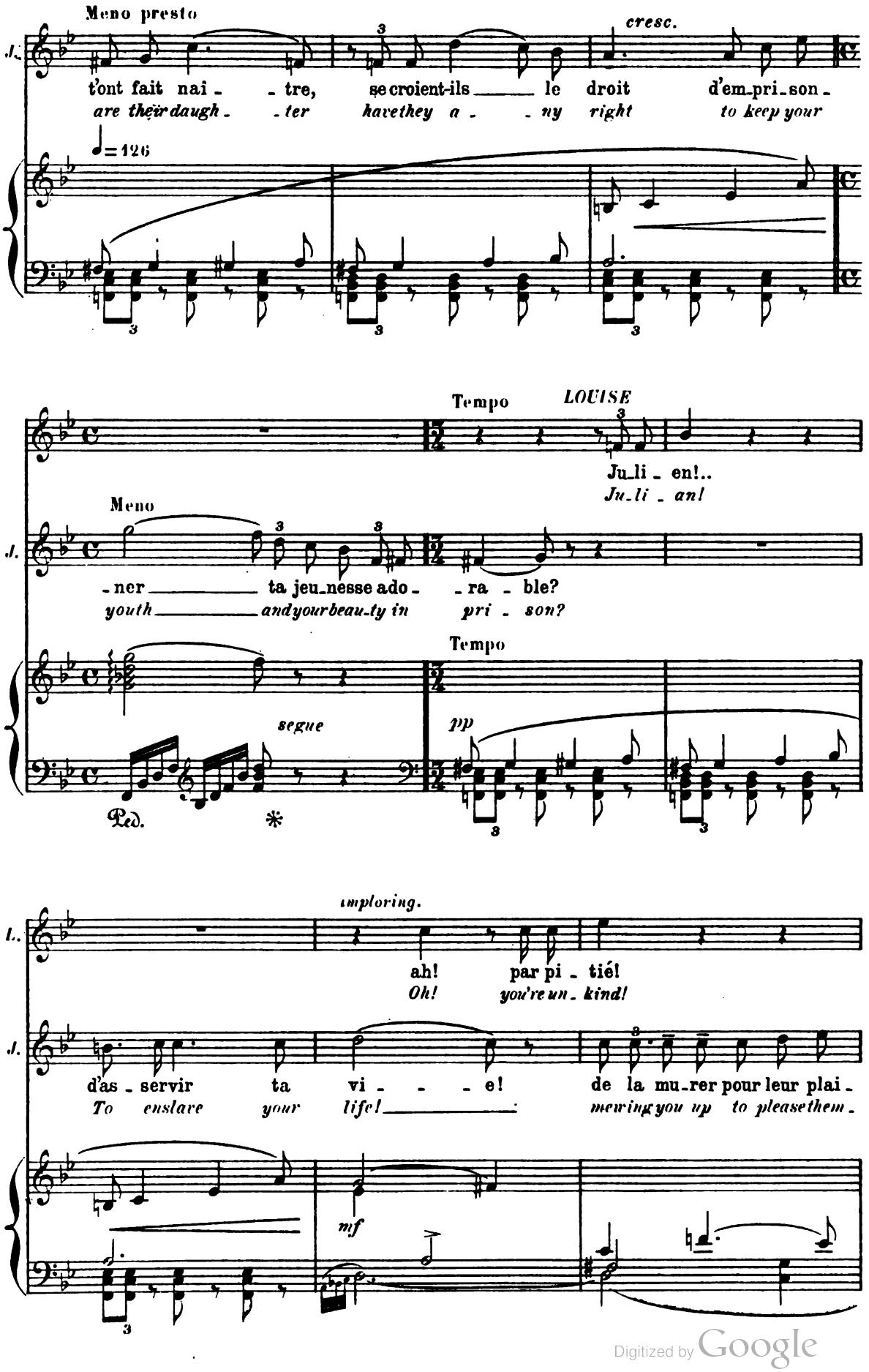

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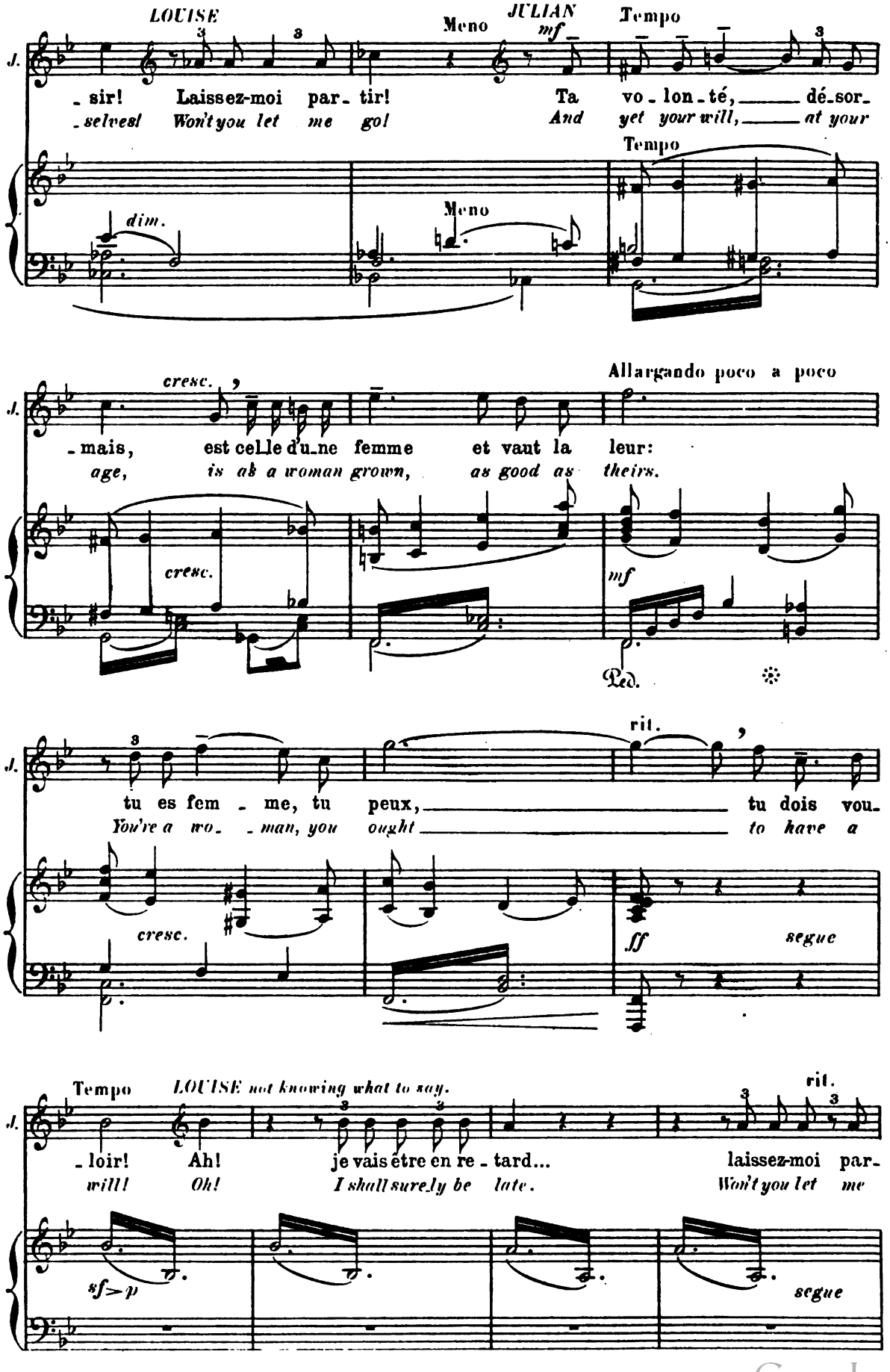

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Julian, vexed at her indifference, lets her go. She goes a few steps, then comes back, smiling and roguish.

a Tempo 1° animato ♩=96

JULIAN *p*

LOUISE *with simplicity.*

L. - tir. *go.*

Tu me m'aimes plus! Ce n'est pas vrai! *You've stopped lov_ing me! That is not true!*

pp *sostenuto*

2 Ped.

JULIAN

Louise, disturbed, turns away.

Si tu m'aimais, ou_blie_rais-tu ta pro - mes_se? *Well if you did, would you for_get what you promised?*

STREET VENDOR *off:* *pp*

V'là du cres - *Wa - ter cres -*

cresc.

pp

J. *p*

"E_cri_vez en_core à mon *"You must write a_gain to my*

S.V. - son d'fon_tain', la san_té du corps! - *ses spring cres - ses, good for the health!*

dim. *pp*

2 Ped.

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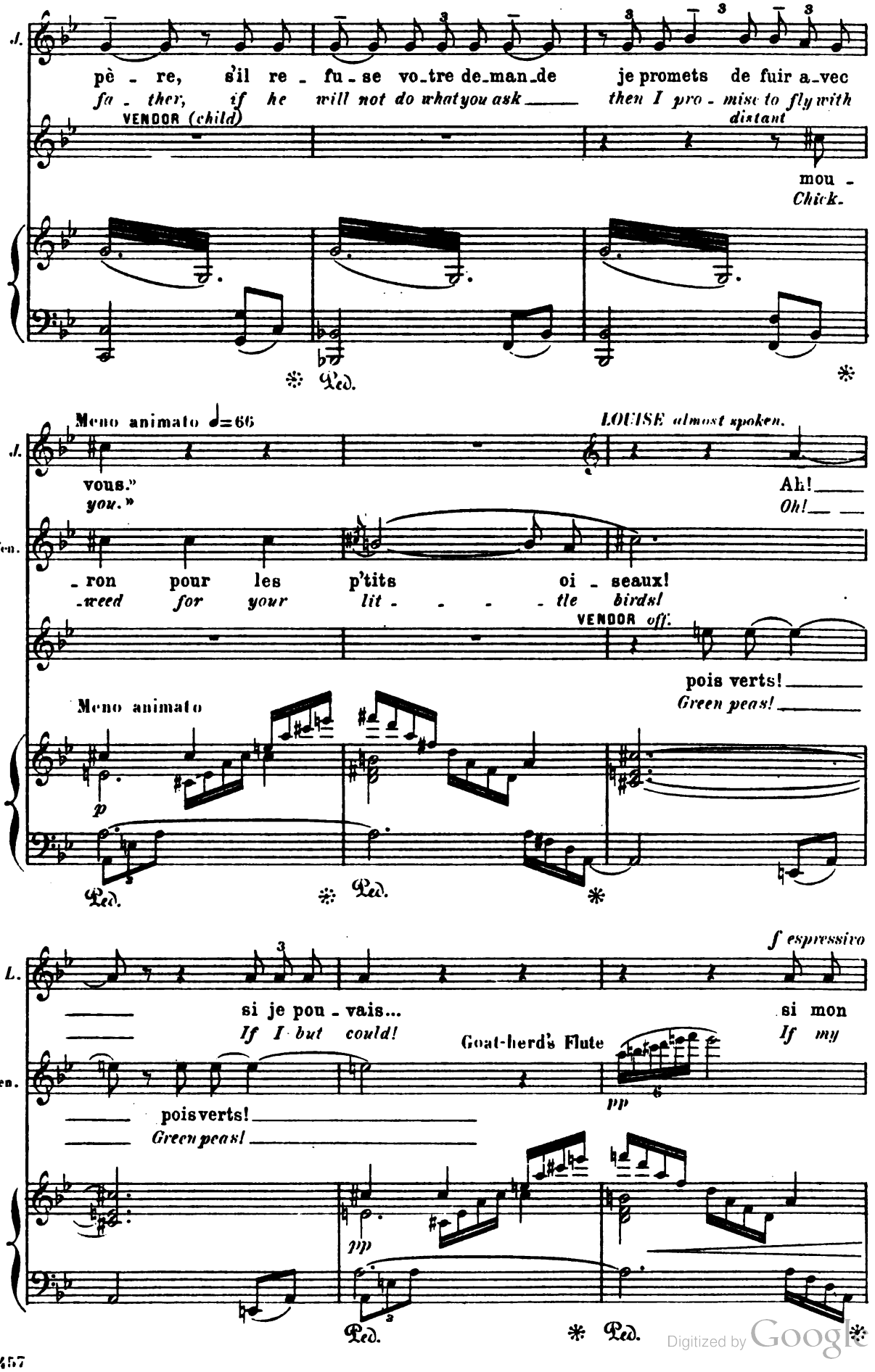

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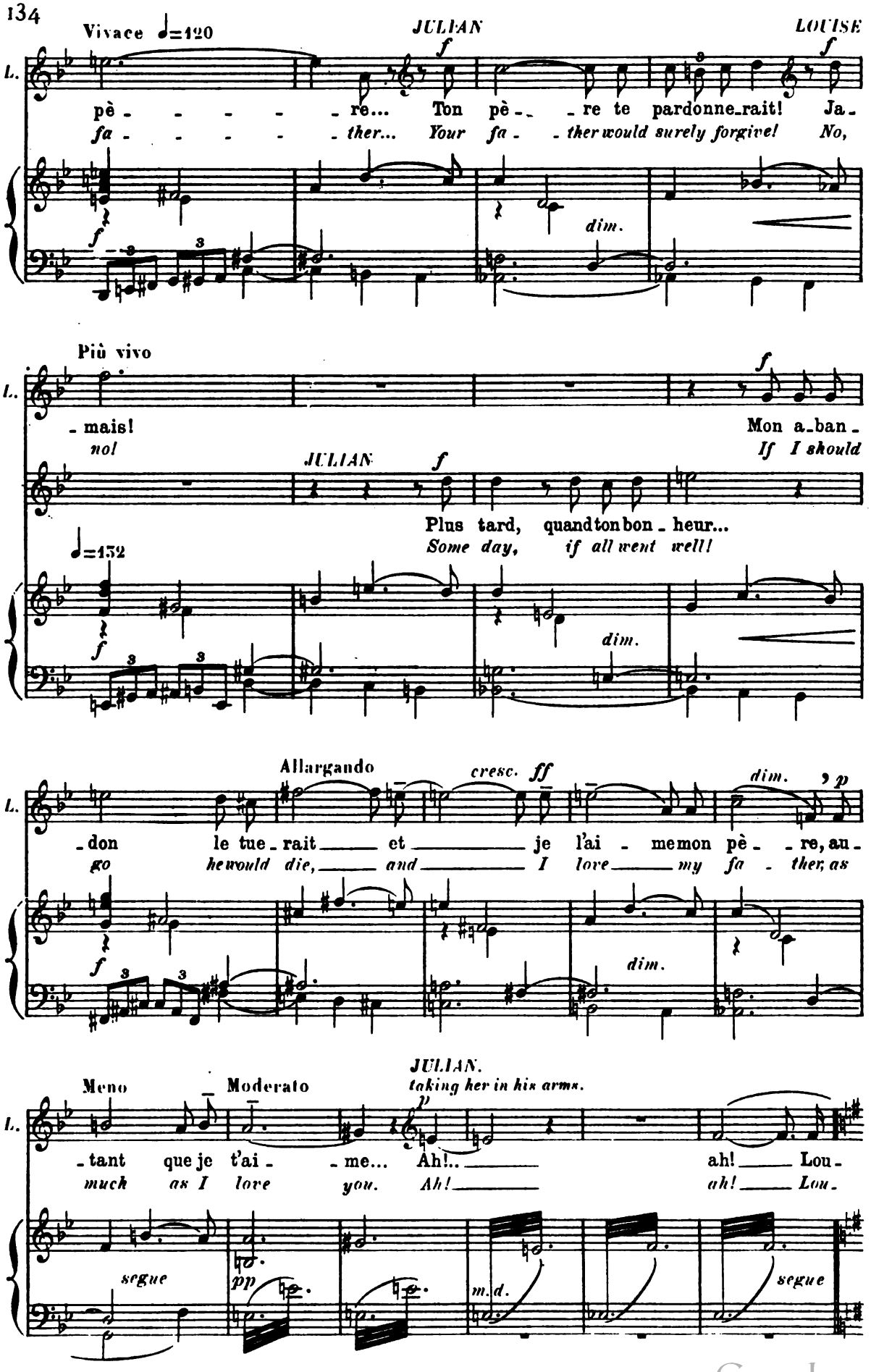

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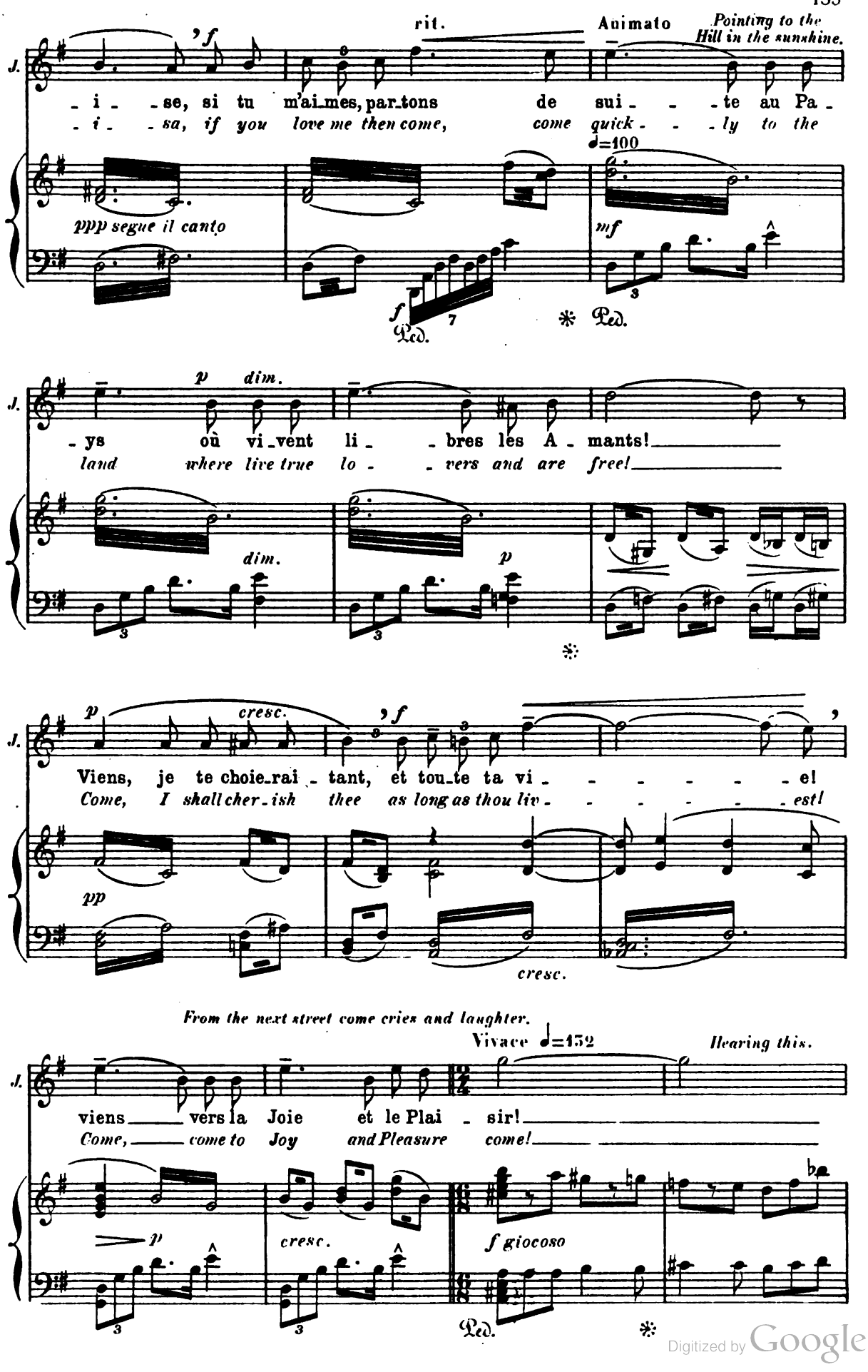

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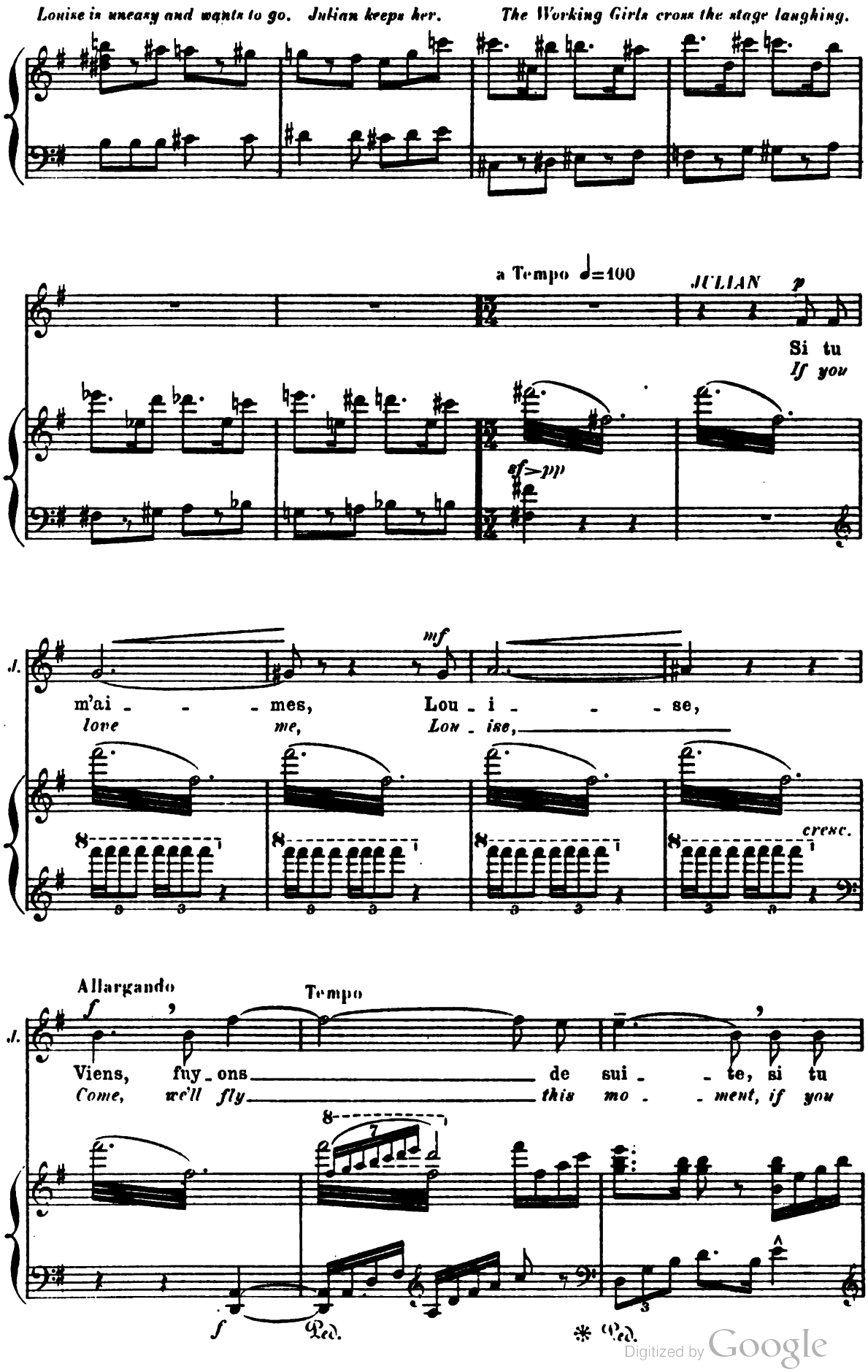

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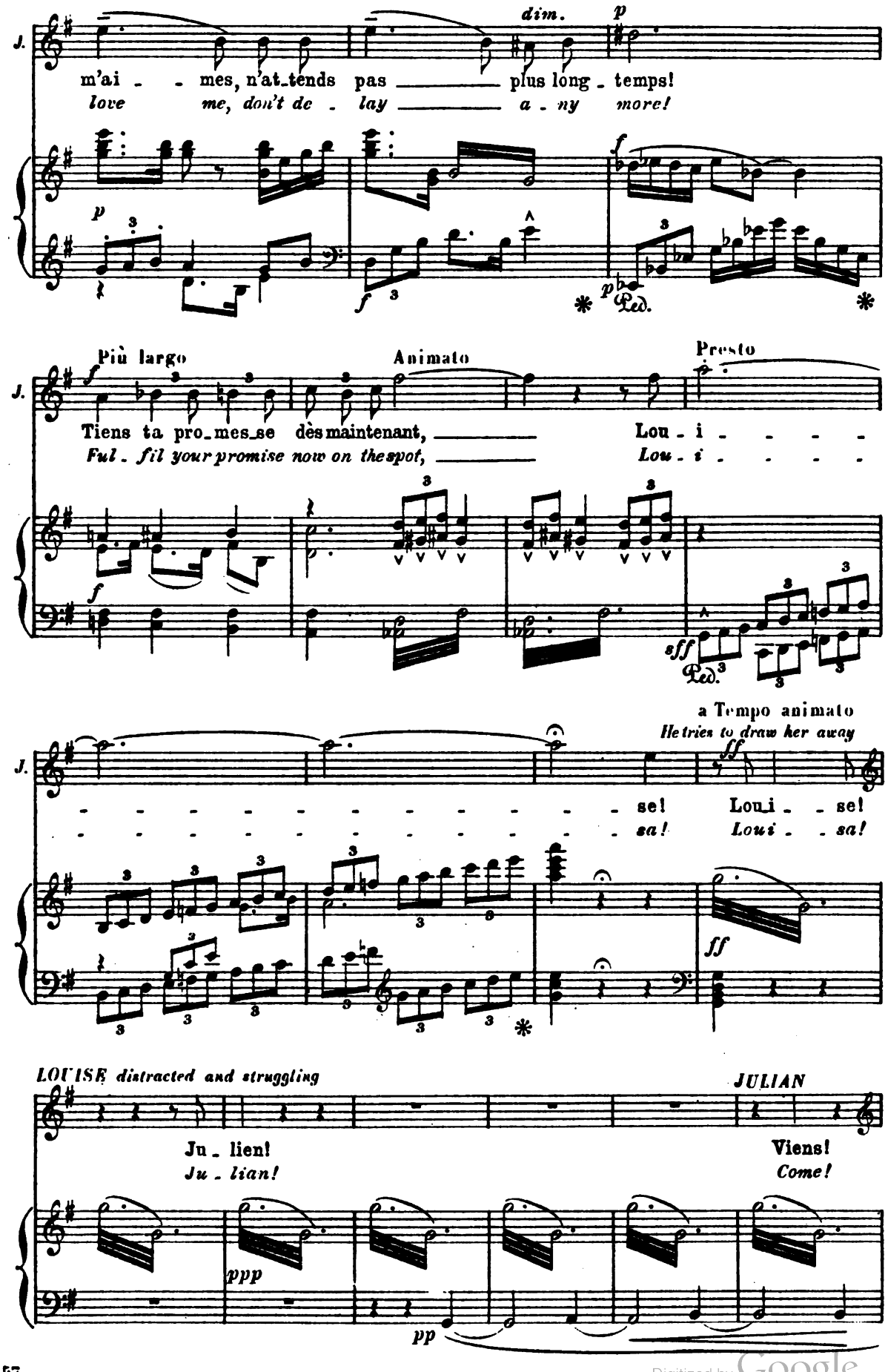

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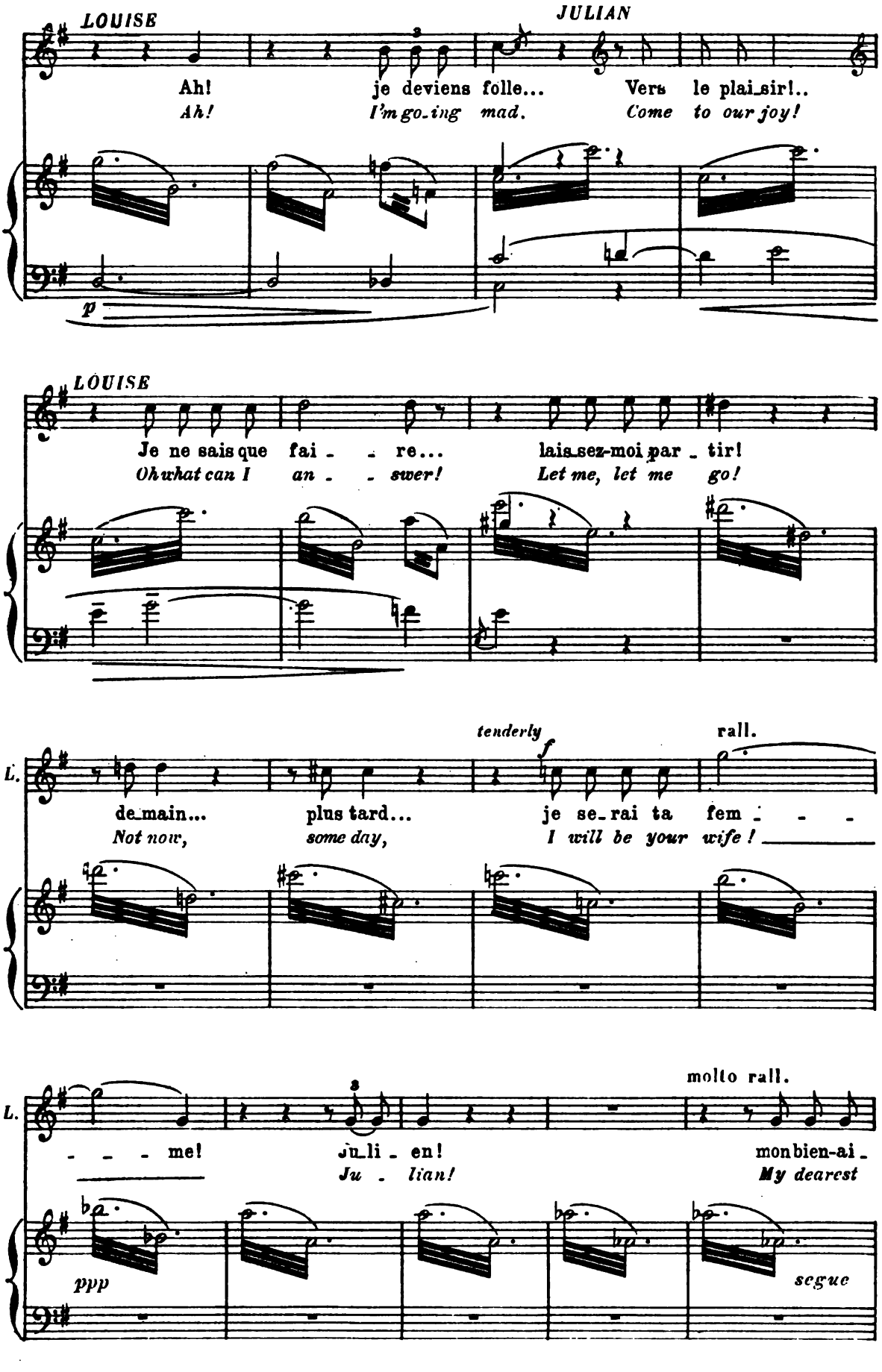

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Molto lento

they kiss

L. _ mé!..
love!

Goat-herd's Flute *off*

perdendosi

= 46

pp

pp

Tempo

Louine frees herself and goes. At the doorway she blows him a kiss.

mf

cresc.

string.

pp

cresc.

SCENE VIII

Moderato

Julian replies in kind, but sadly

AN OLD CLOTHES MAN *comes down the stairs*

Mar_chand d'habits!.. a_vez-vous des habits à vendr'?
Ol' clo'! Ol'_____ clo'! Ha'ye got a_ny clo'to sell!

string.

mf

dim.

= 72

p

pp

He looks up at the windows.

He goes to the other side

exit

O.C. M.

Marchand_____d'habits!..._____ a_vez-vous des ha_bits à vendr'?
Ol' clo'!_____ Ol' clo'!_____ Ha'ye got a_ny clo'to sell!

p

ppp

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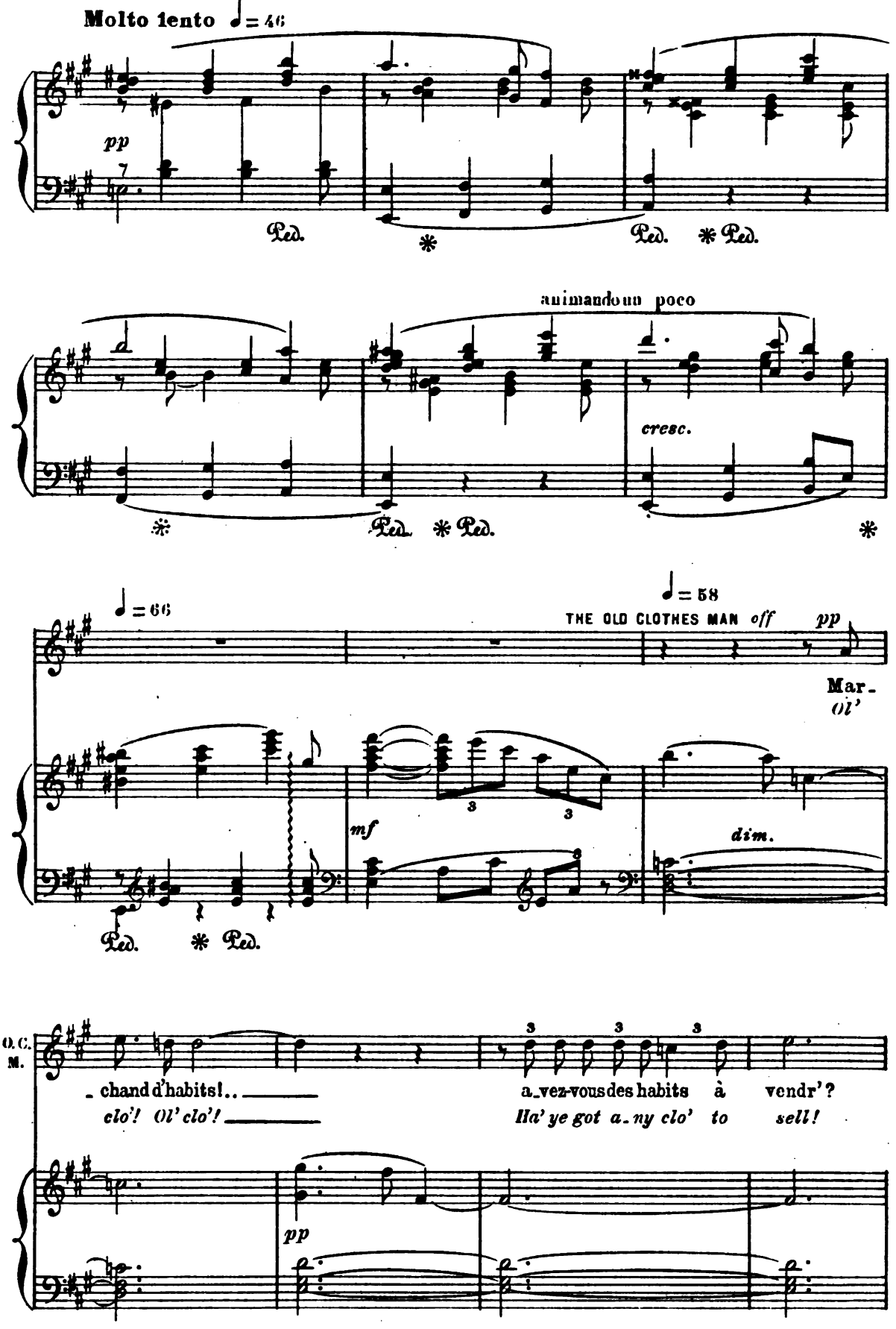
Julian, who has stood, overcome, leaves the shed and goes towards the street.



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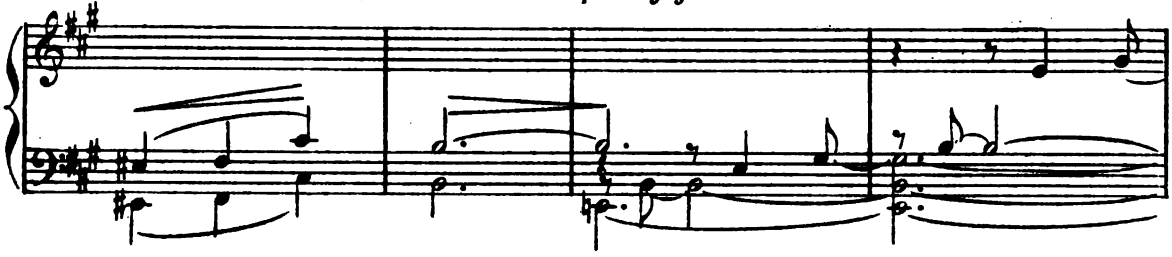
Julian, at the street, makes a last despairing gesture.



VENDOR (child) *off*

Mou - ron pour les p'tits oi - seaux!..
Chick-weed for your lit - - - tle birds!

Goat-herds Flute

dim.

pp

Le rideau tombe lentement
The curtain falls slowly

VENDOR *in the distance*

A la ten - dress'! la ver - - - du -
So sweet and green! so sweet and

♩ = 50

dim. poco a poco

V.

- ress'!..
green!

Fin du premier tableau du deuxième acte.
End of the first tableau of the second act.

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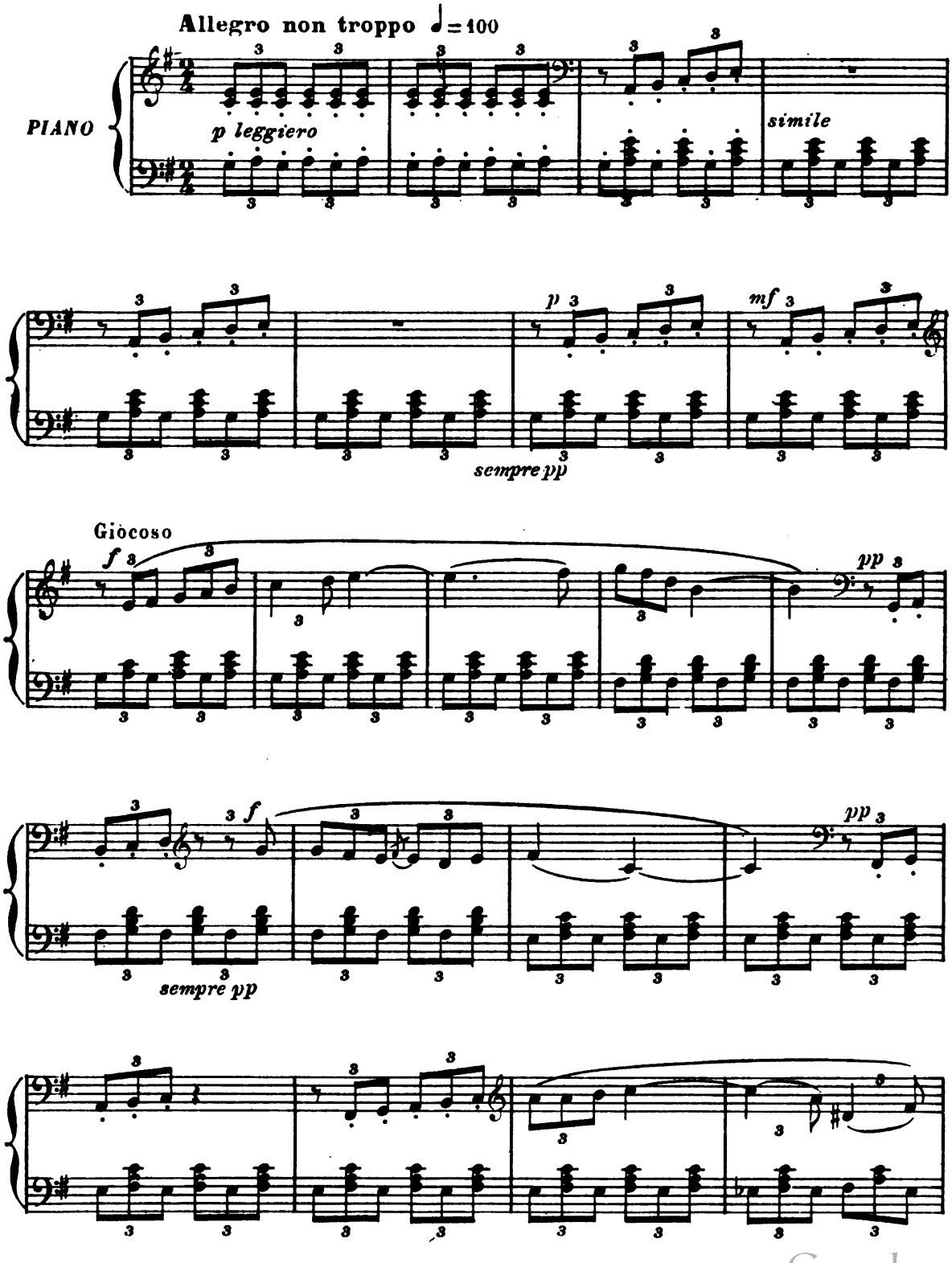
DEUXIÈME TABLEAU

SECOND TABLEAU

INTERLUDE



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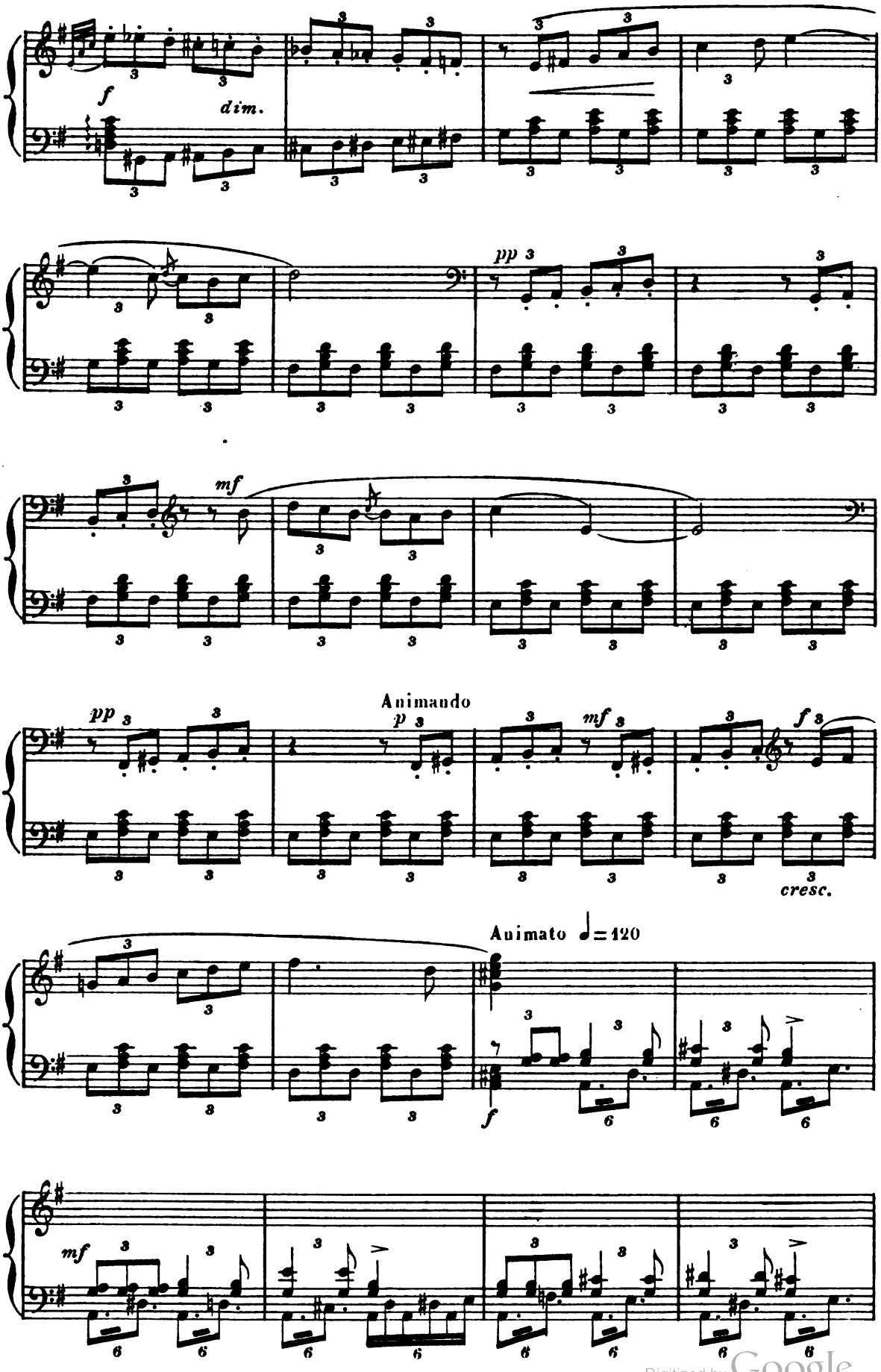

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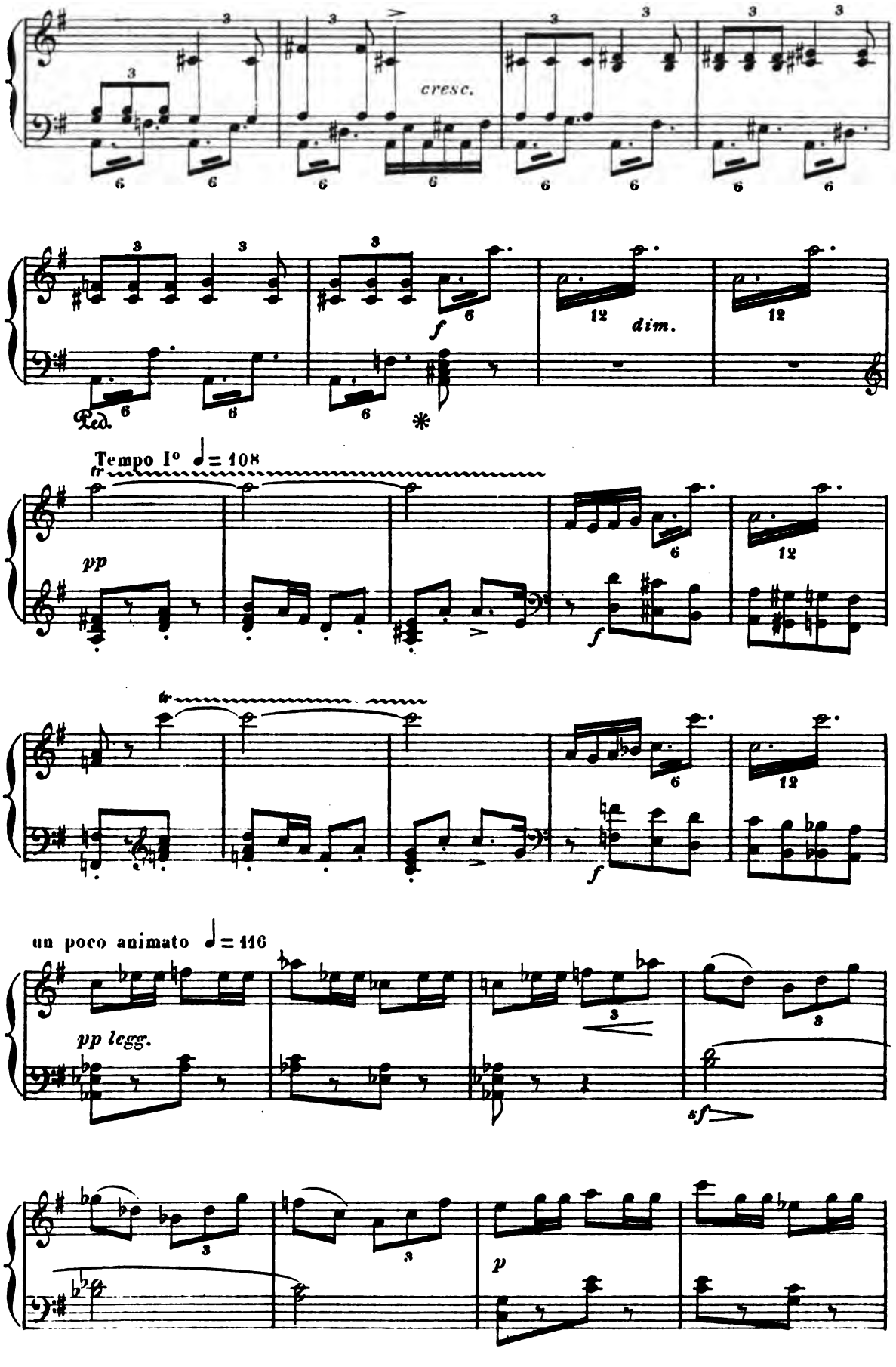

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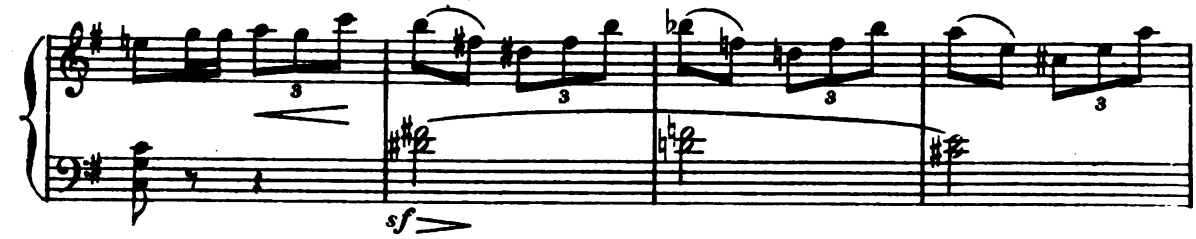

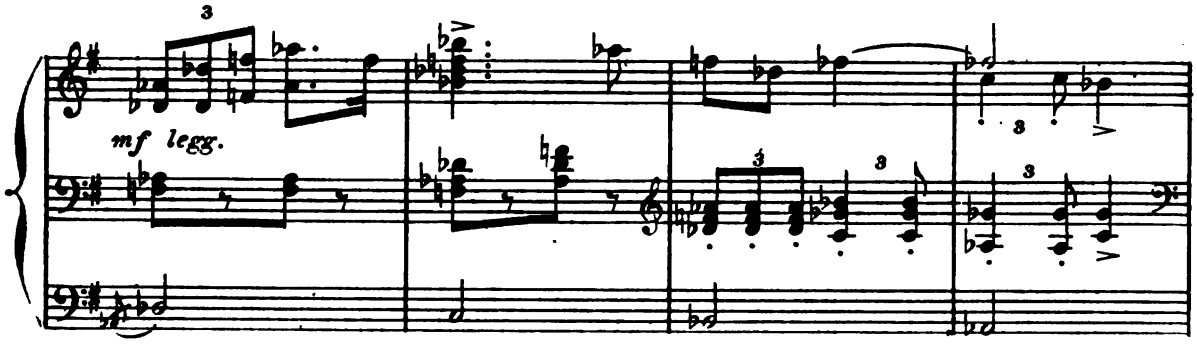

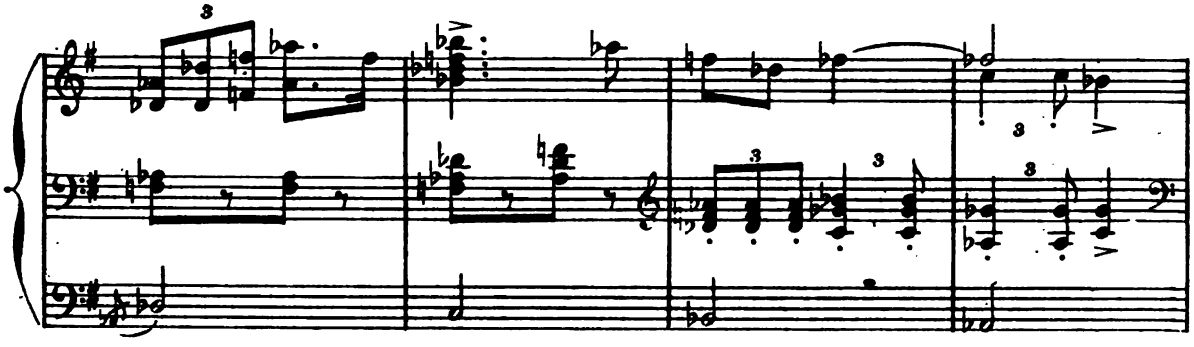

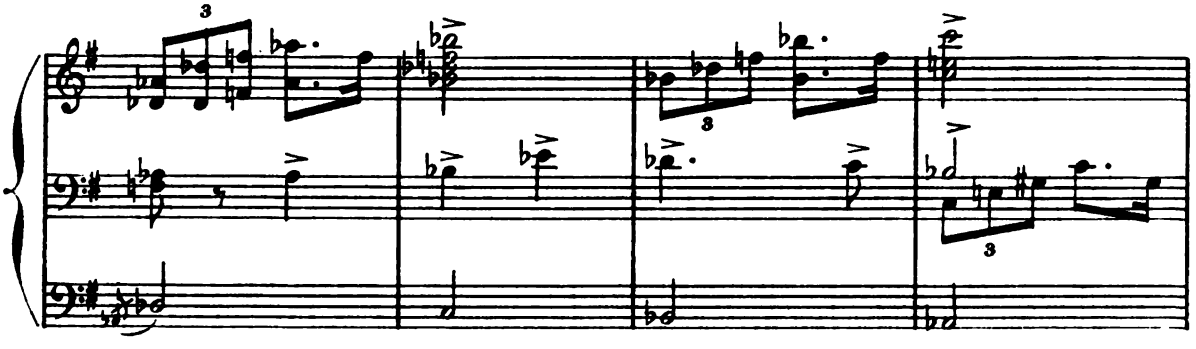

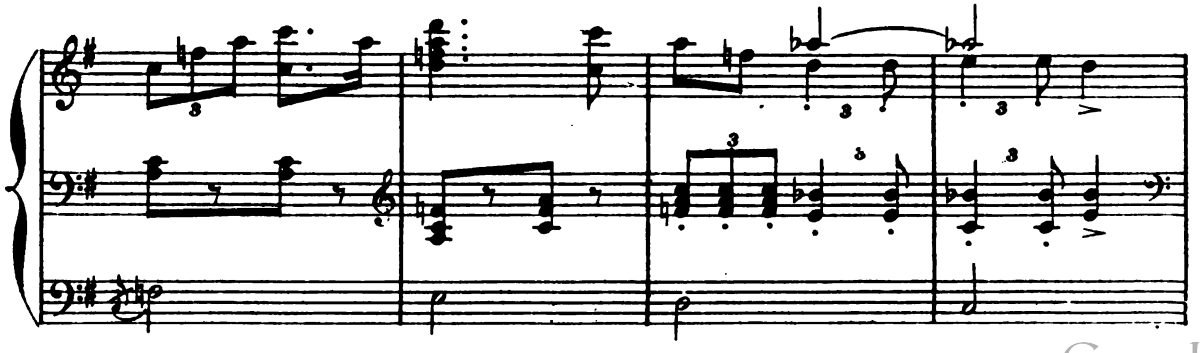

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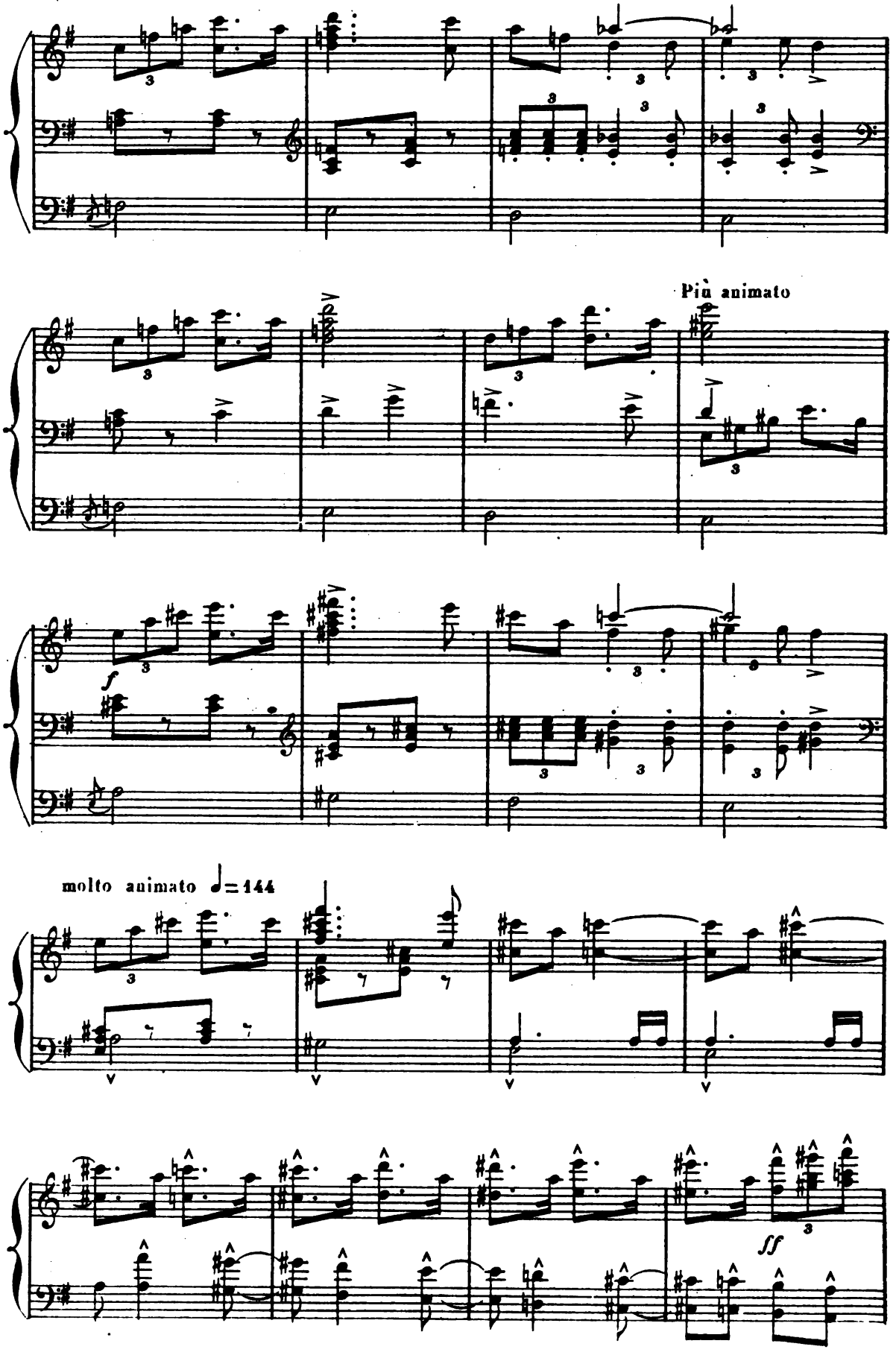

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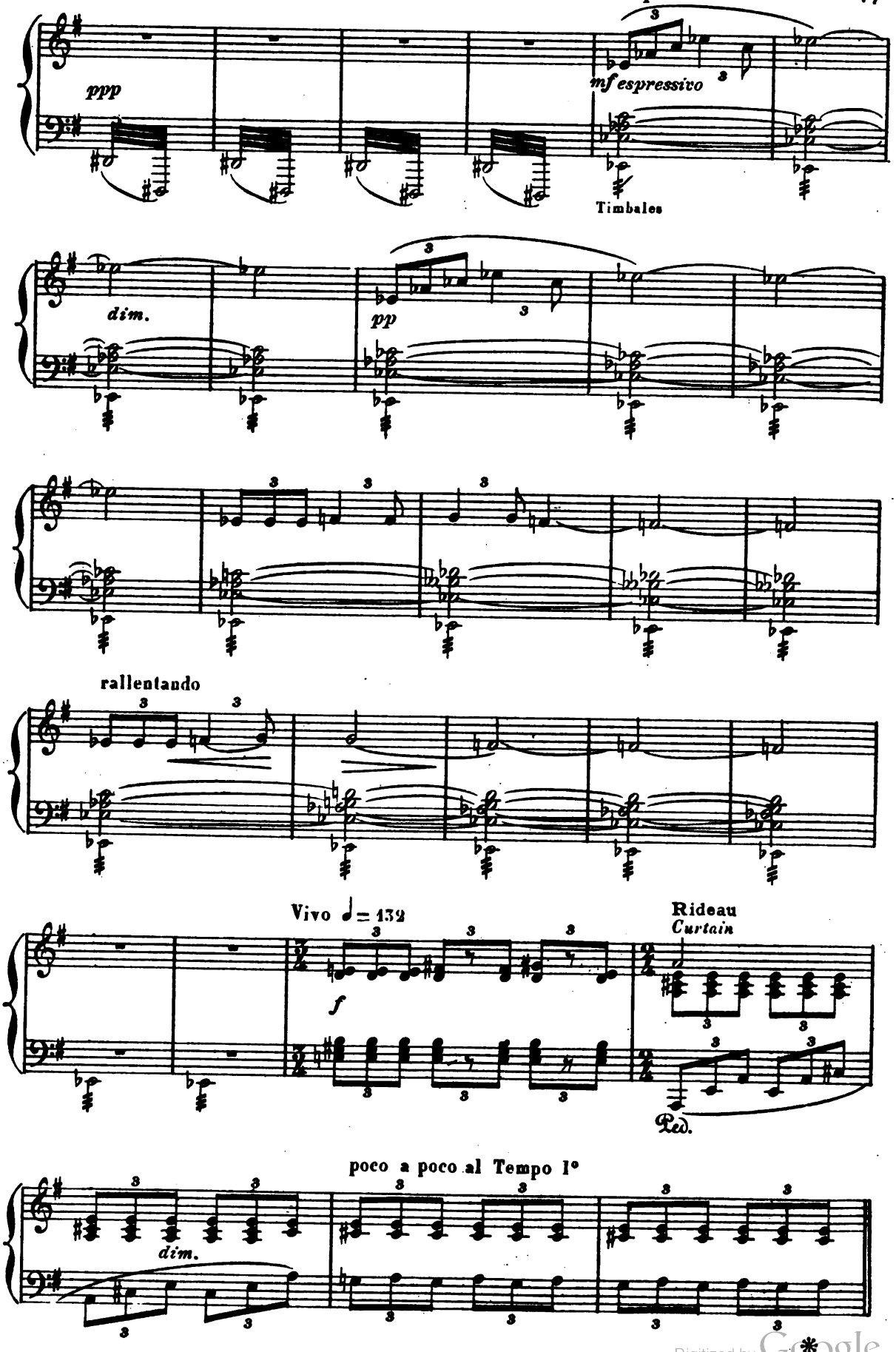

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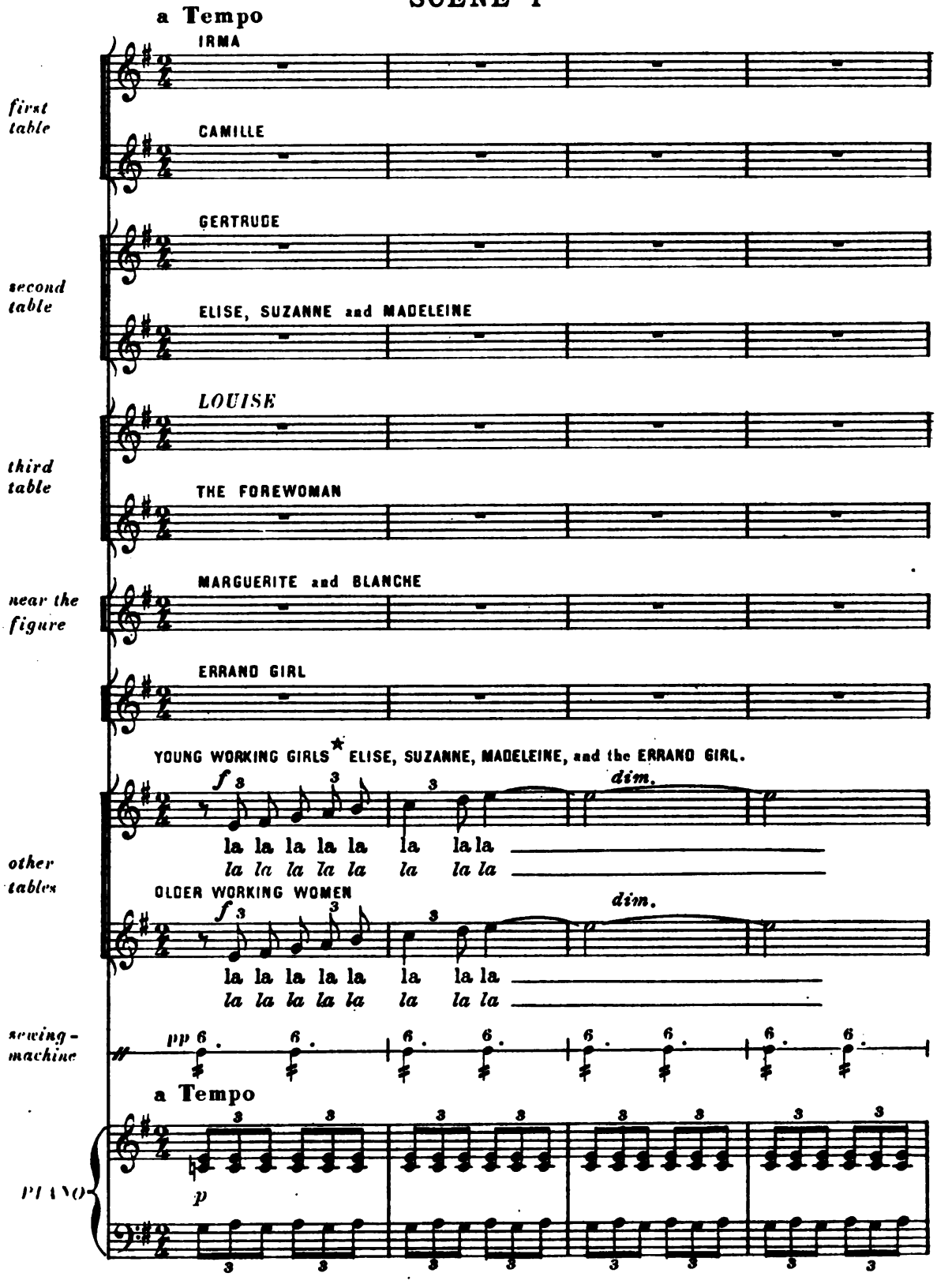
A dressmaker's work room. The working girls, seated around the tables, sewing and chatter-ing. Some sing. By a figure two girls are draping a skirt. The Errand Girl, stretched on the floor, is picking up pins. Another girl is sewing on the machine. Louise, a little apart from the others, is silent.

SCENE I



★ A tour de rôle les ouvrières des premières tables chantent avec le Chœur.
In their turn the working girls at the first tables sing with the Chorus.

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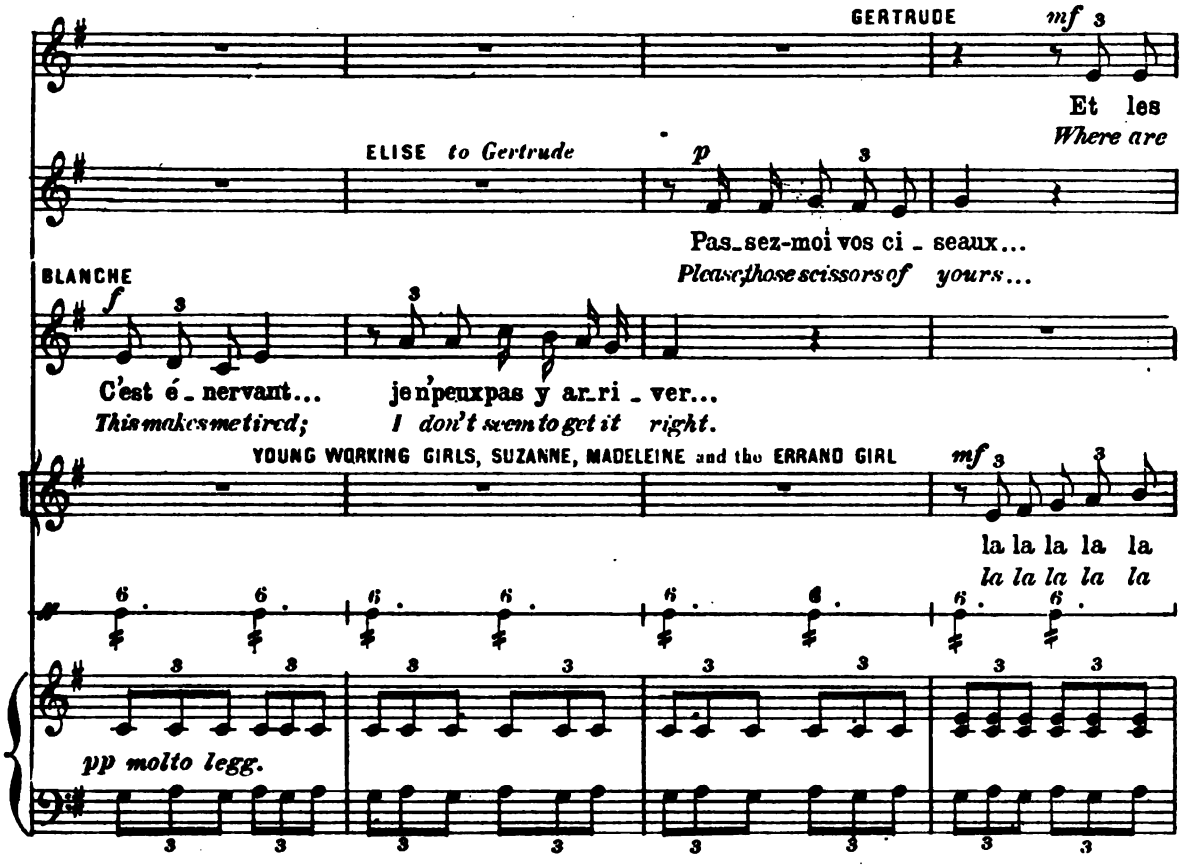

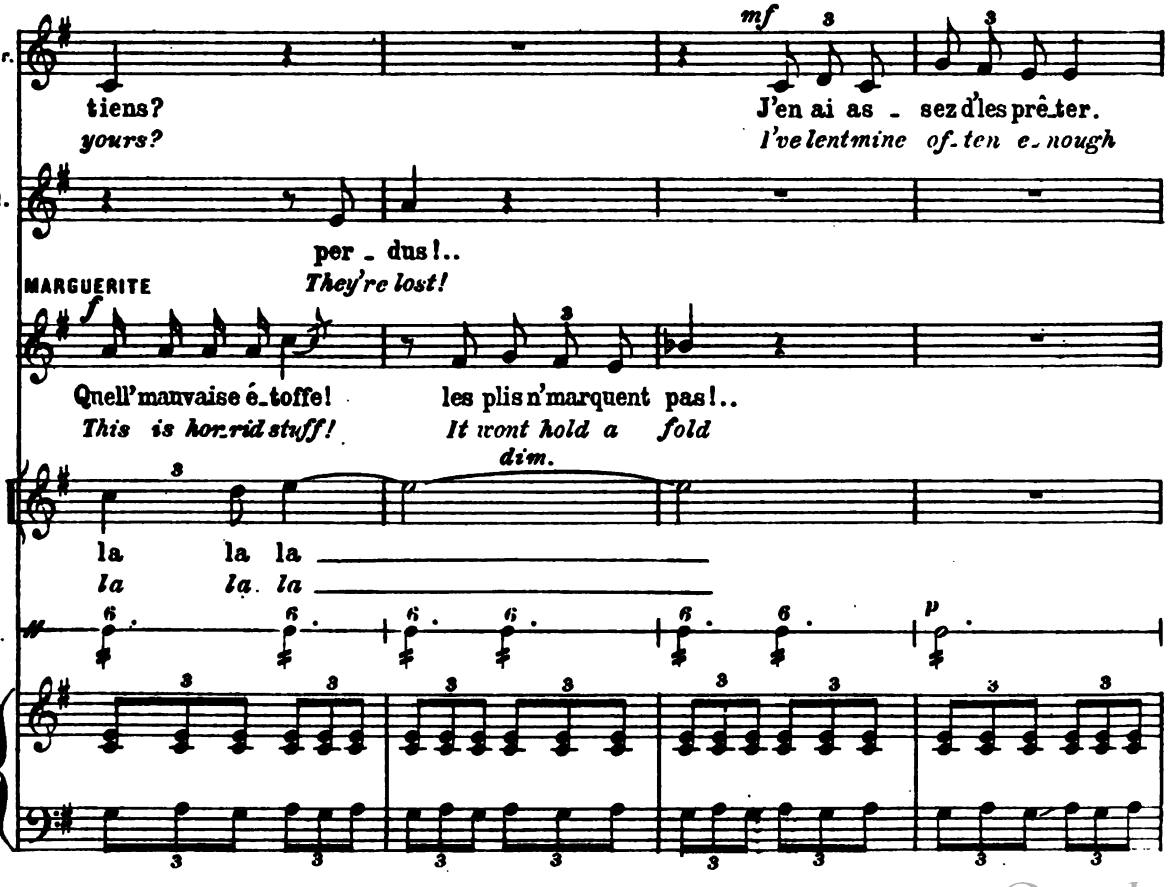

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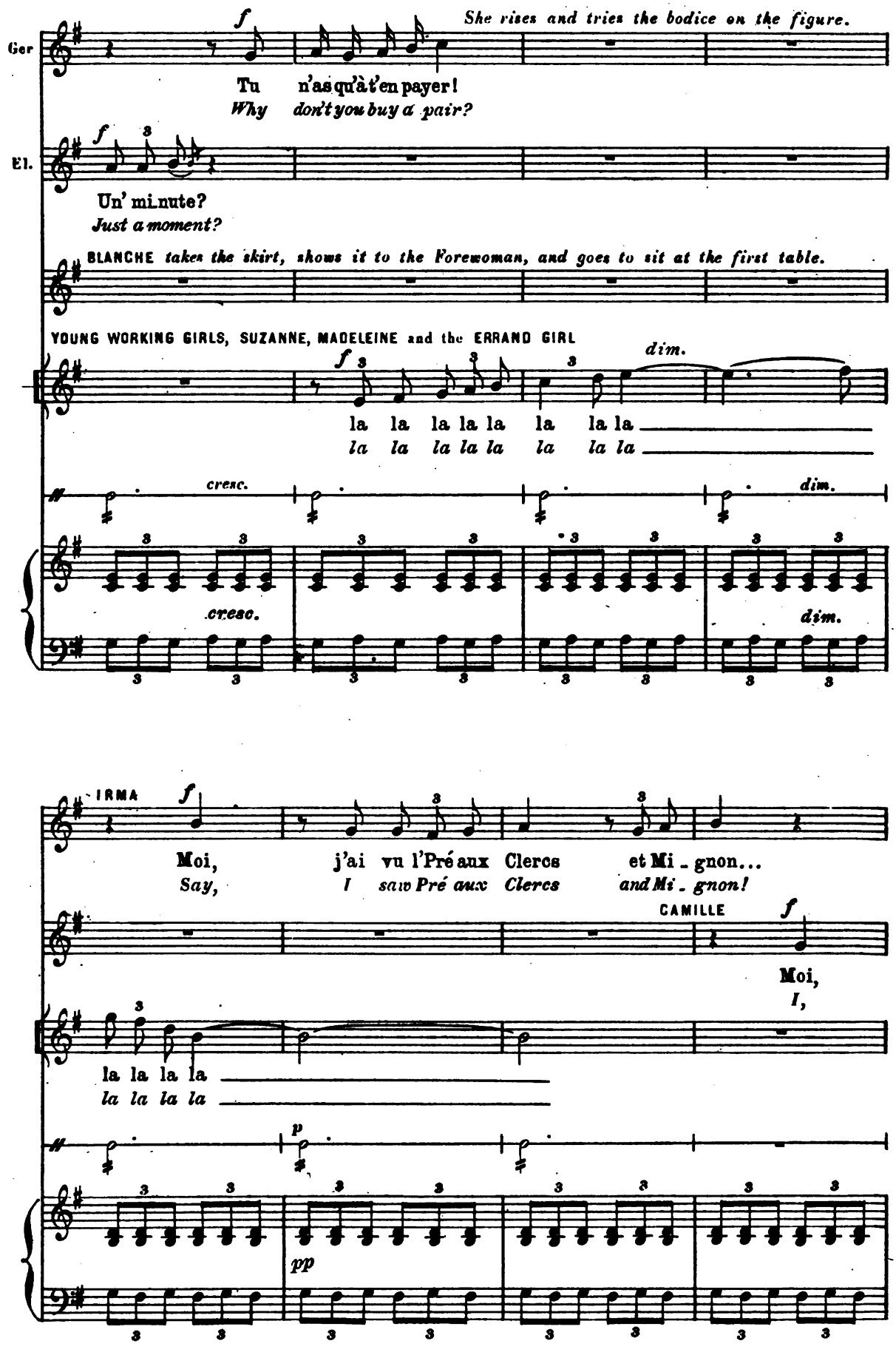

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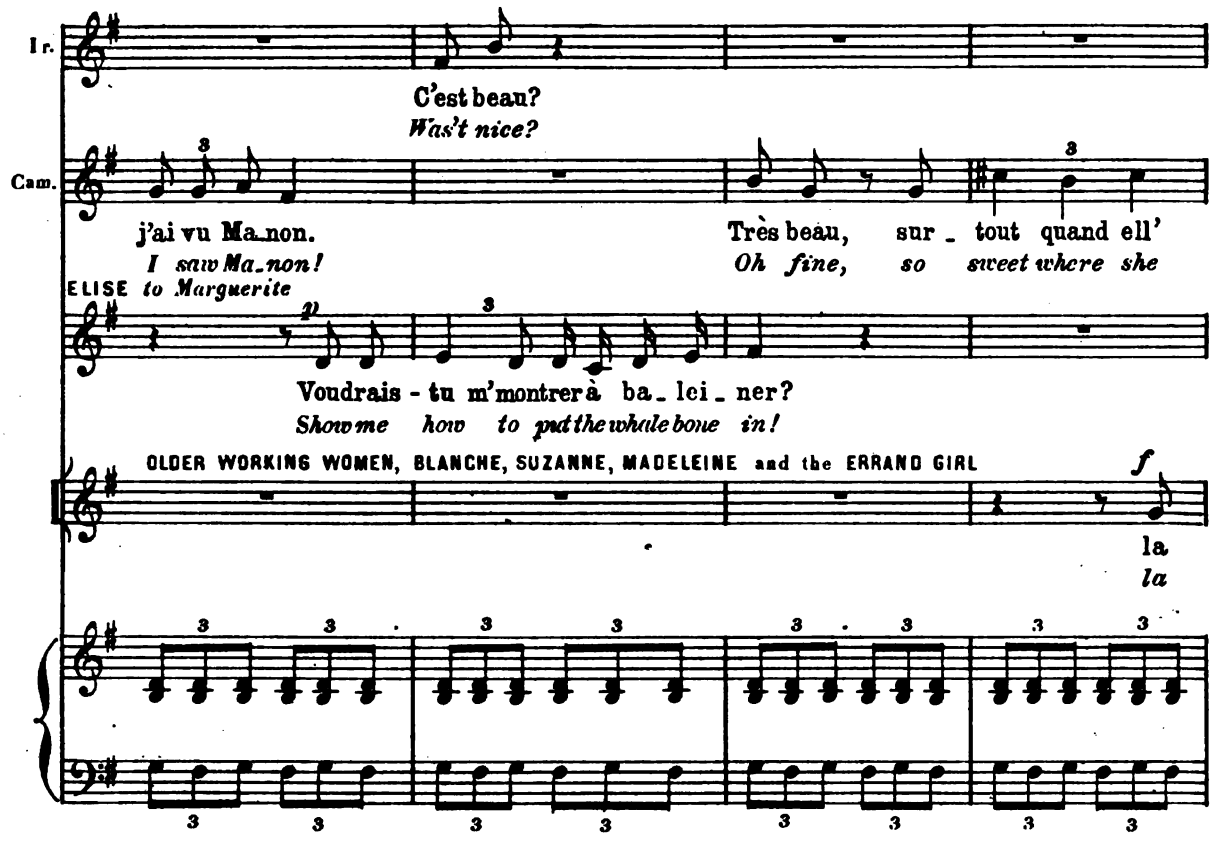

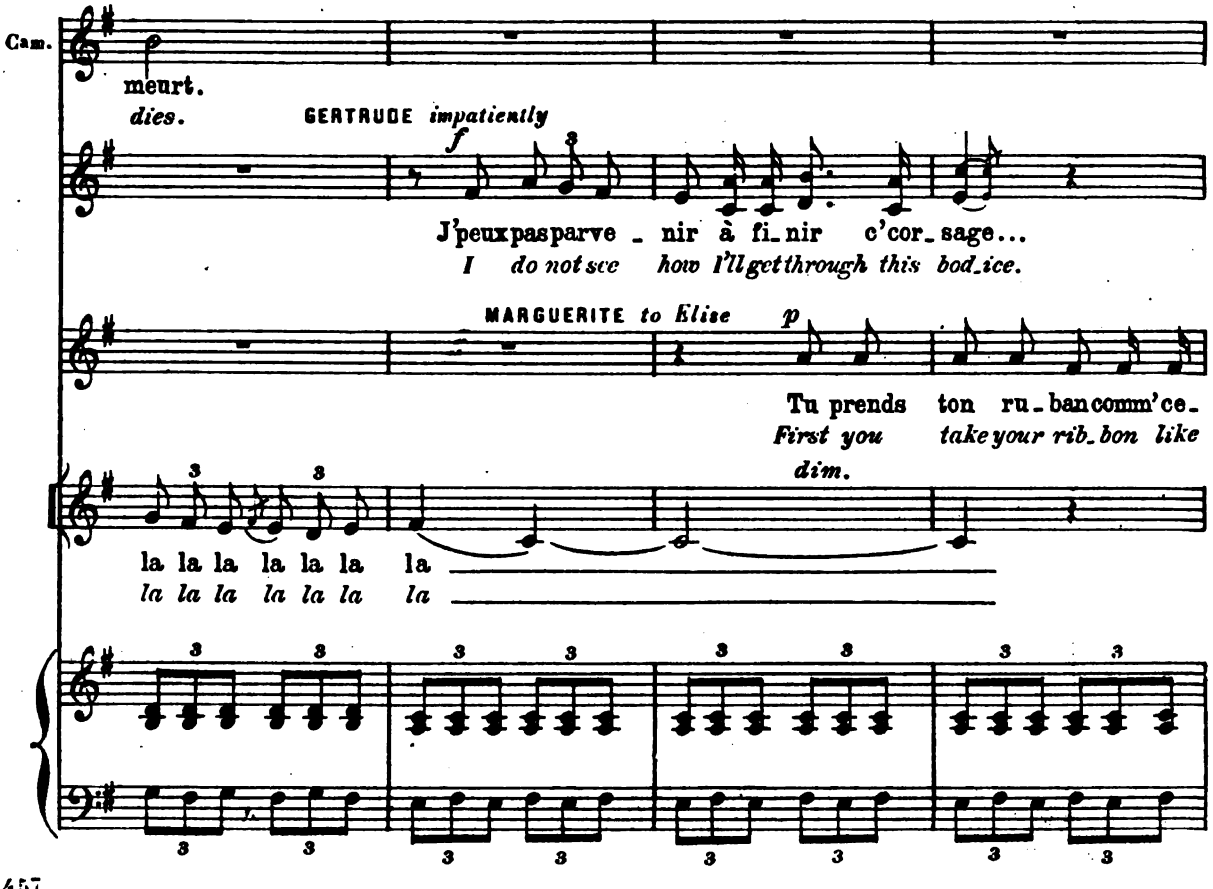

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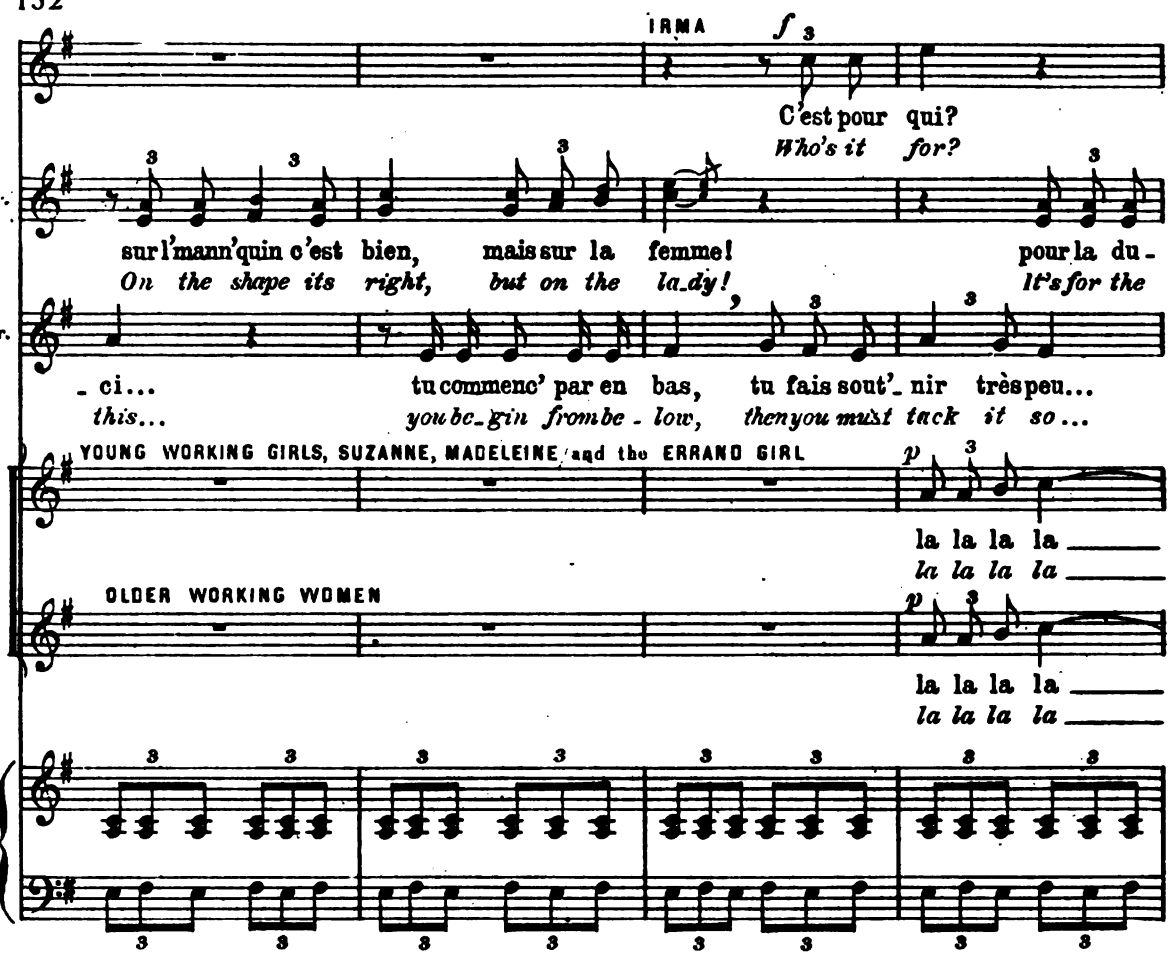

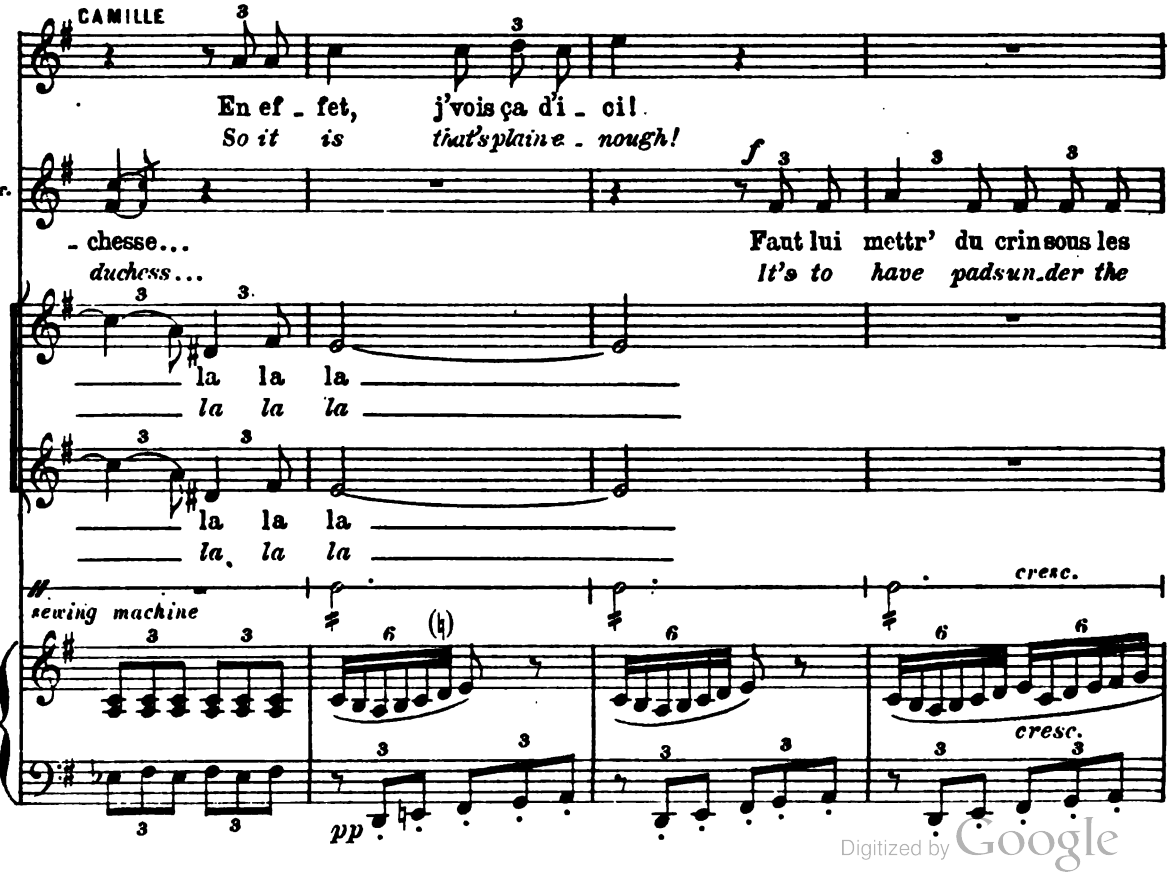

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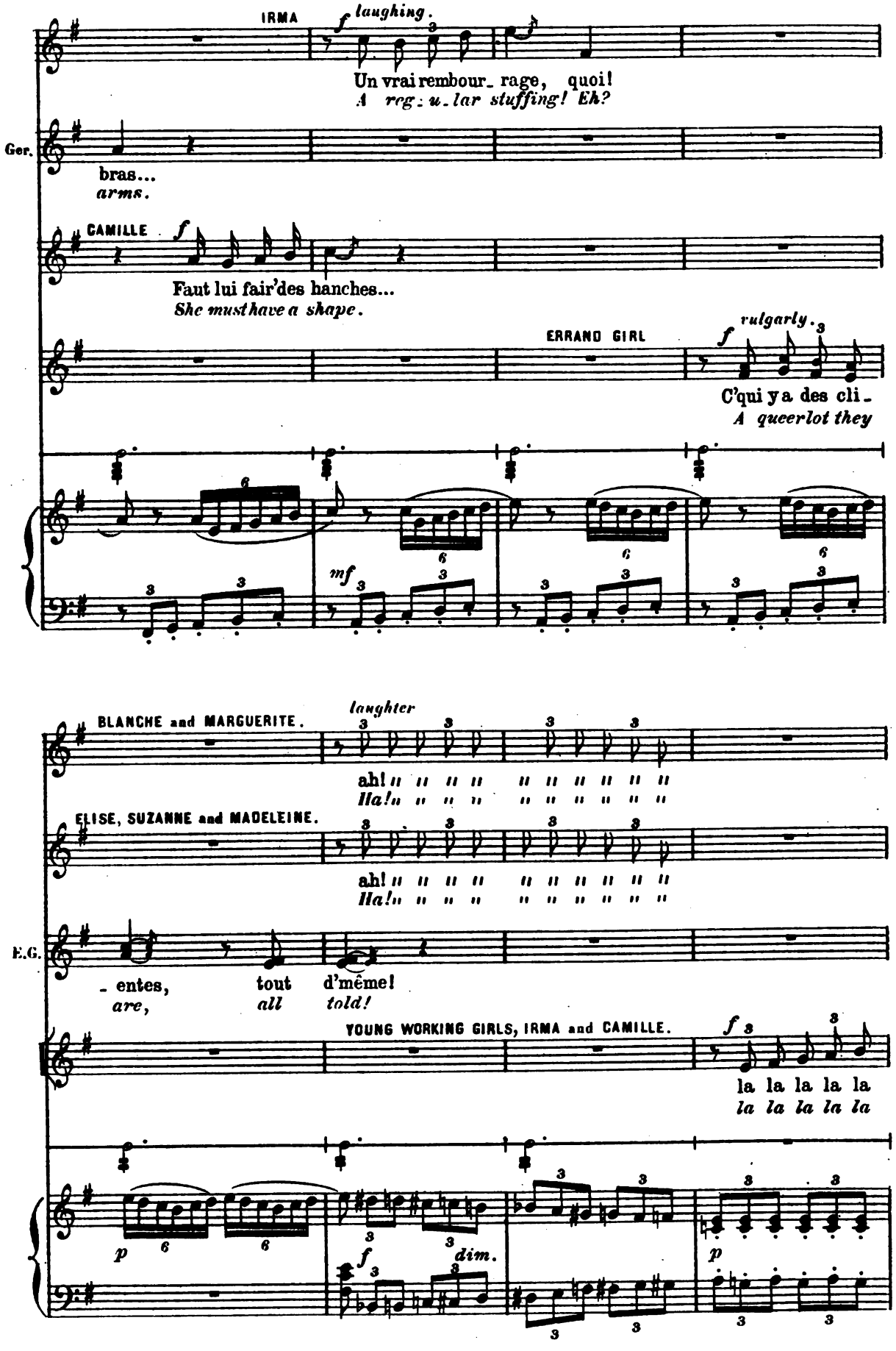

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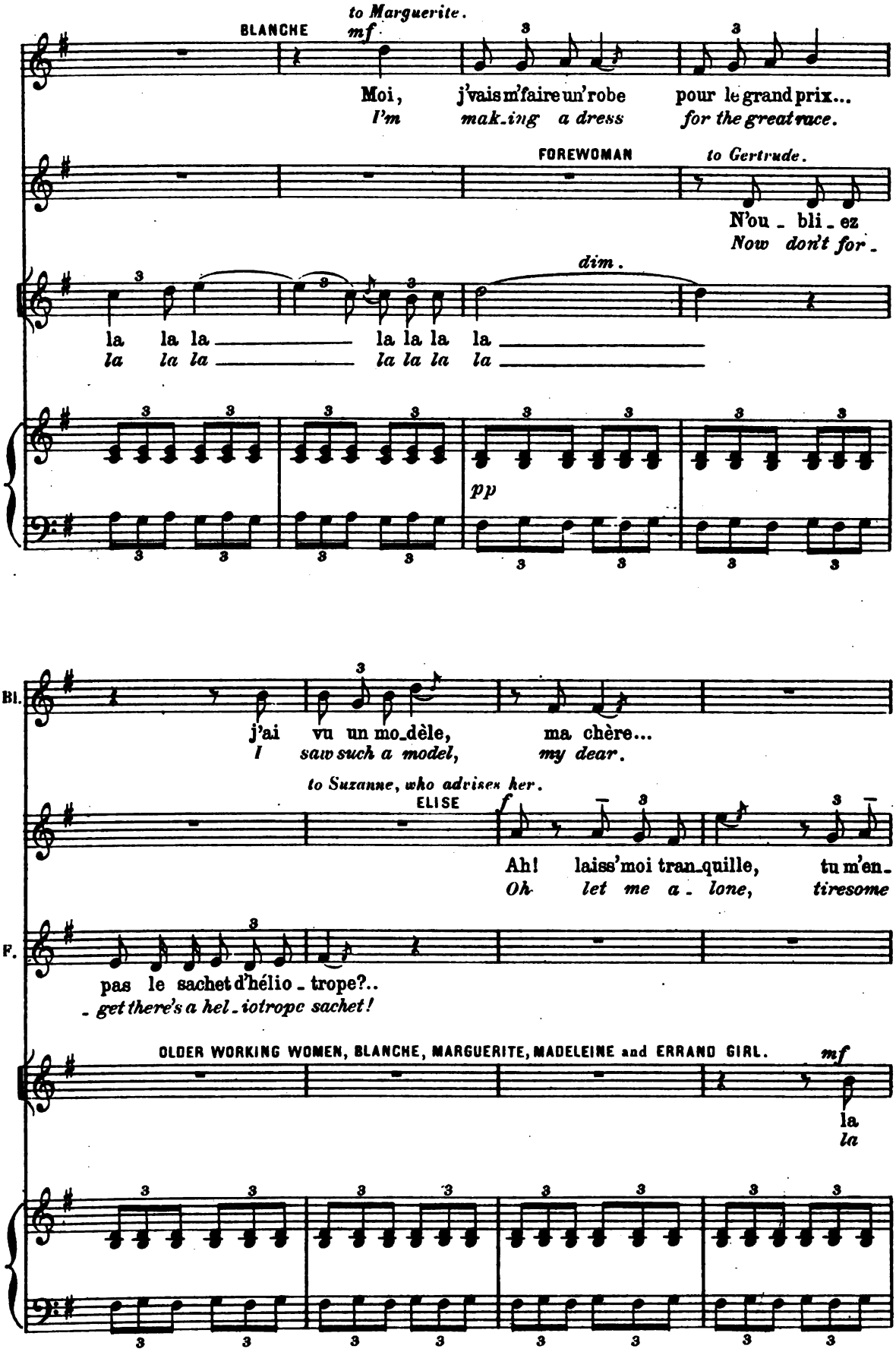

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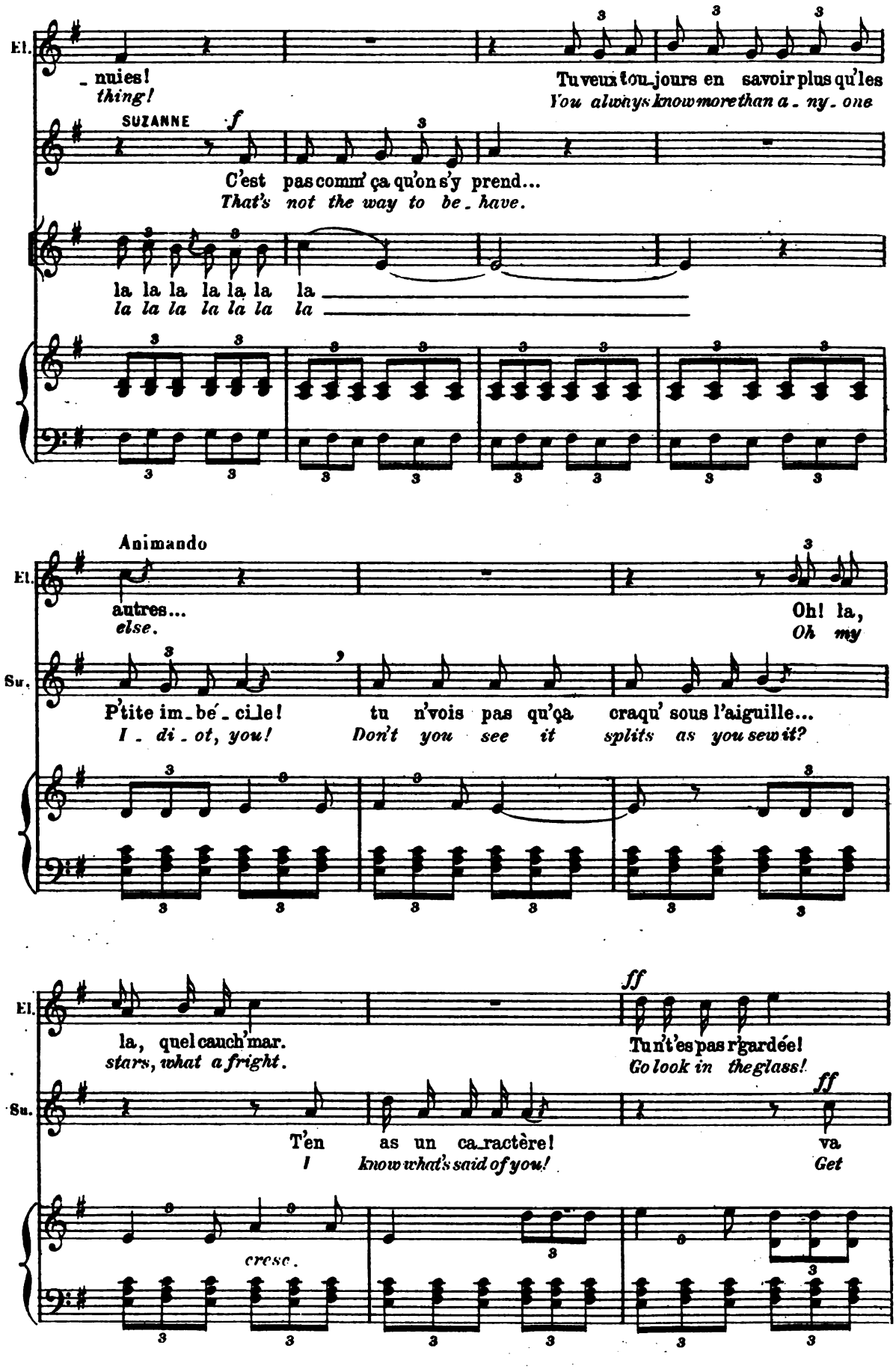

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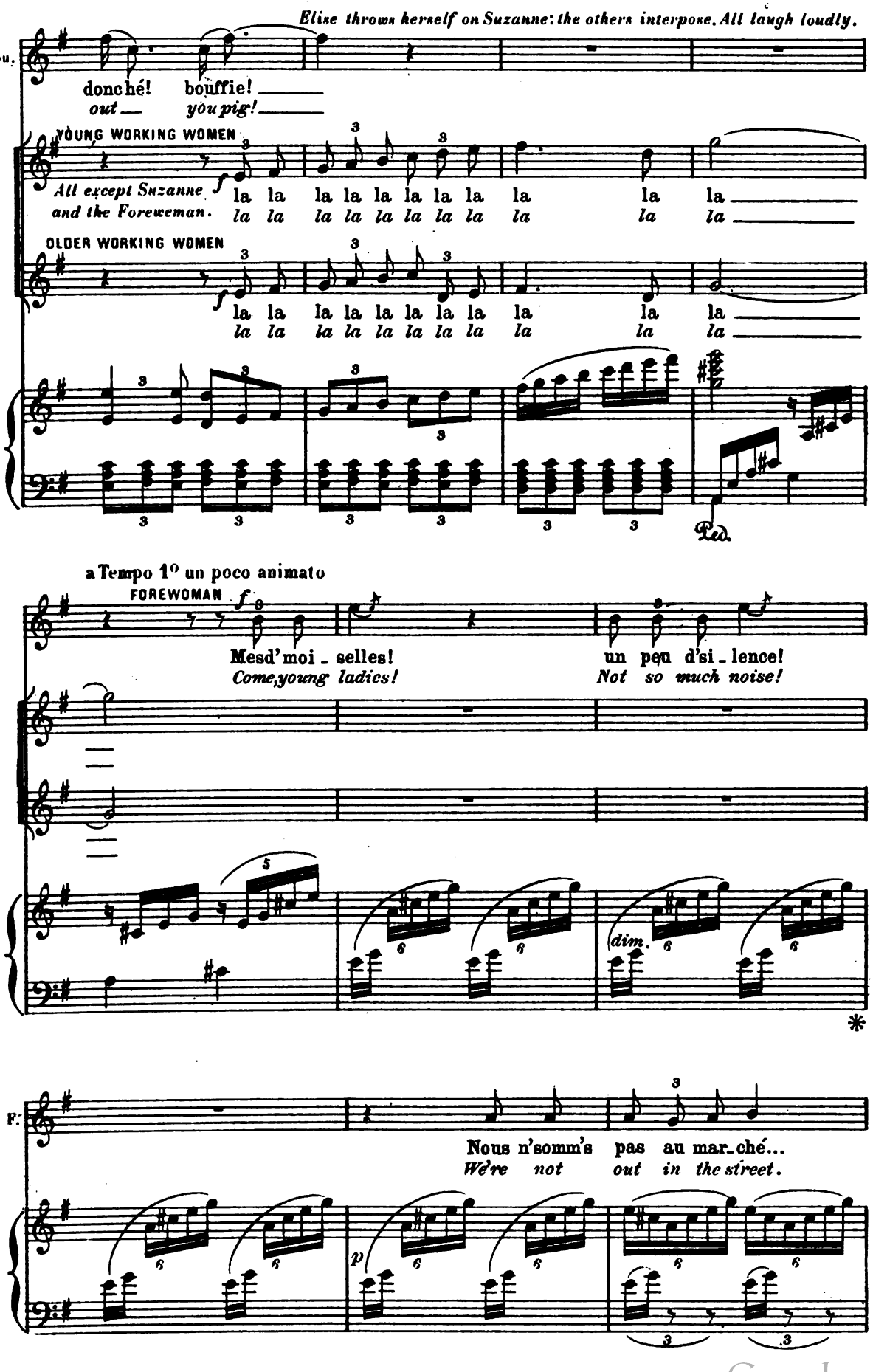

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poco a poco il Tempo 1°

pp

2 Ped.

Movement of Louise, thinking of Julian.

mf

sempre pp

CAMILLE *Low, to her neighbours.*

p

Voy_ez, Lou_ise...
Just see Low_ise!

pp

25,457.

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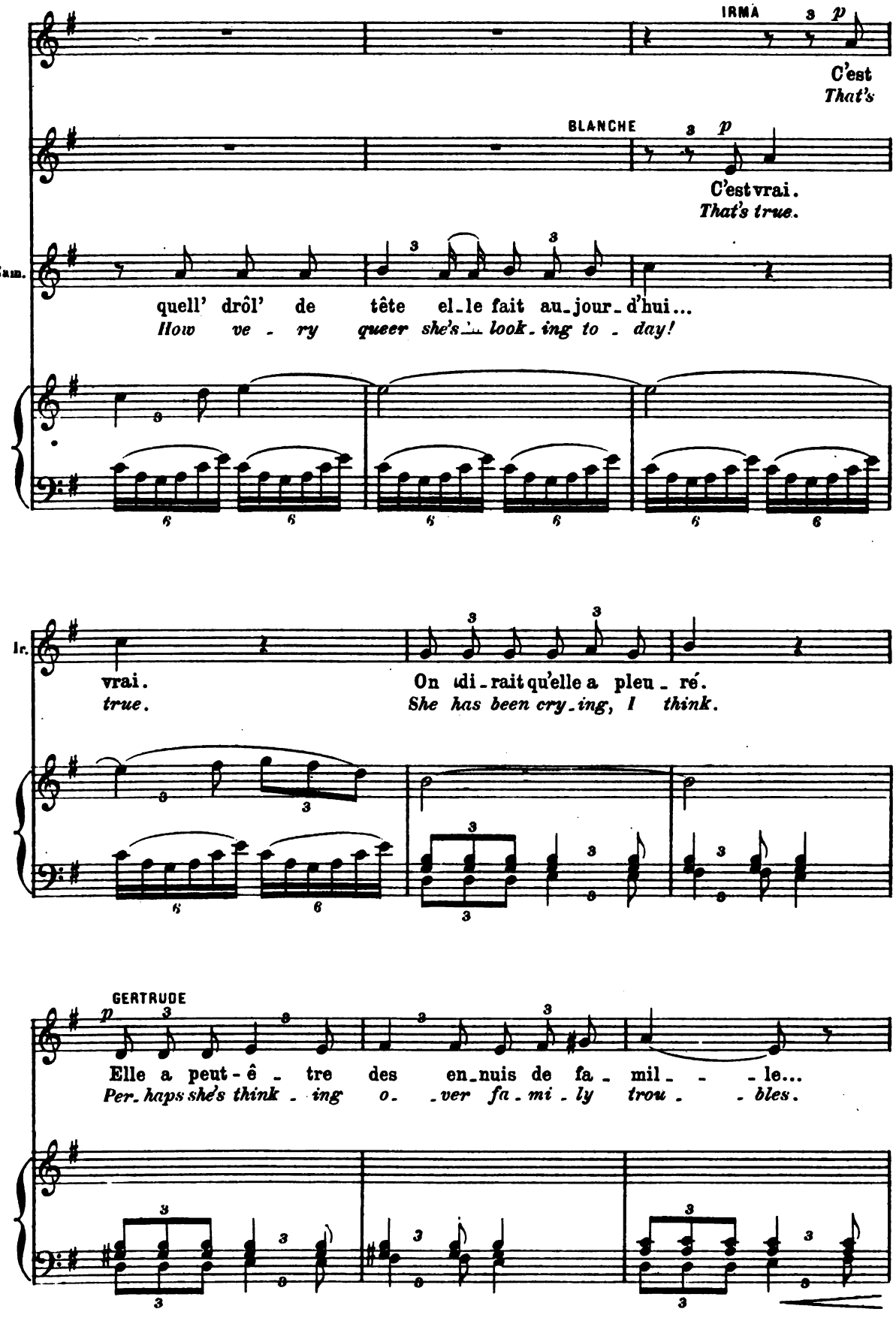

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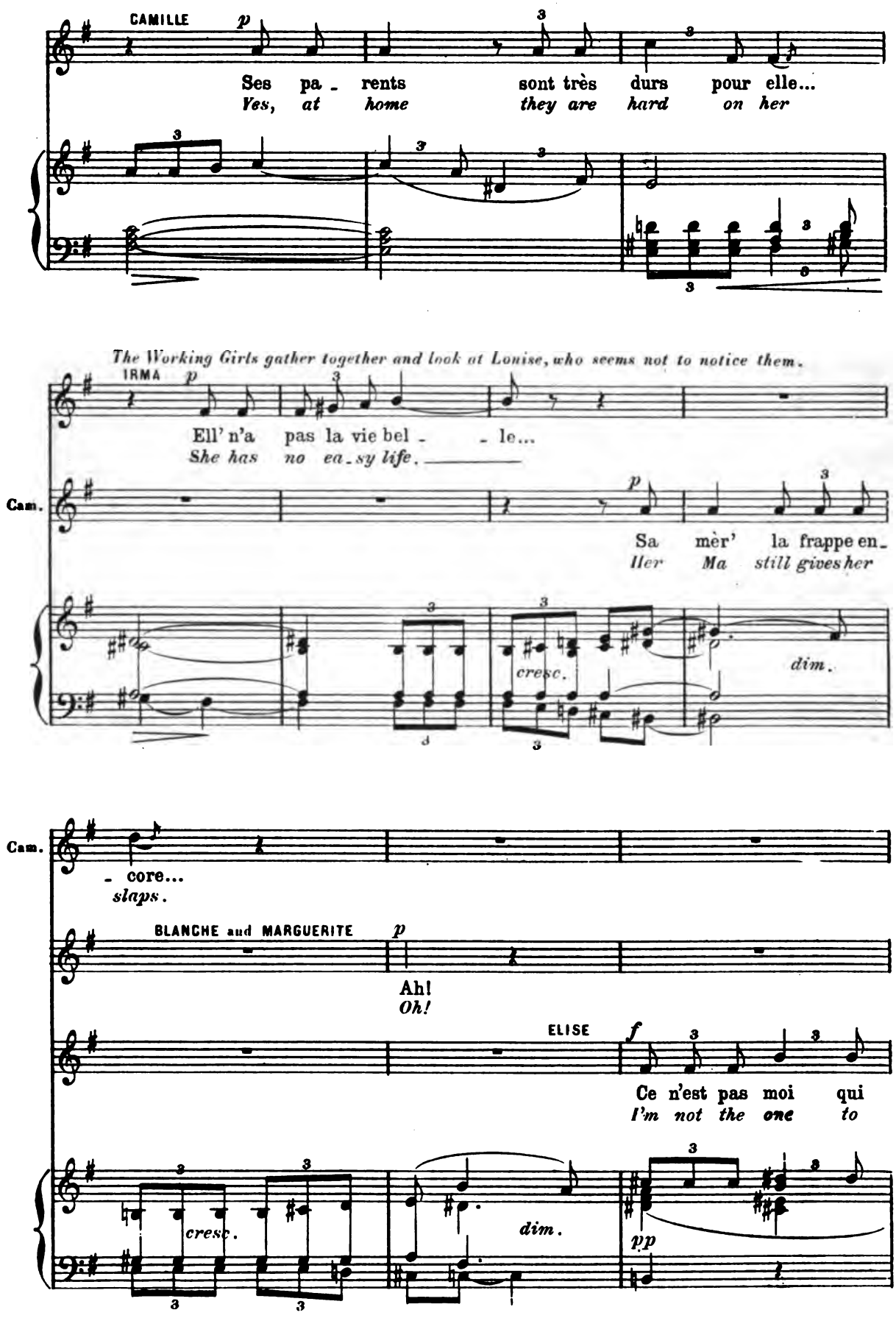

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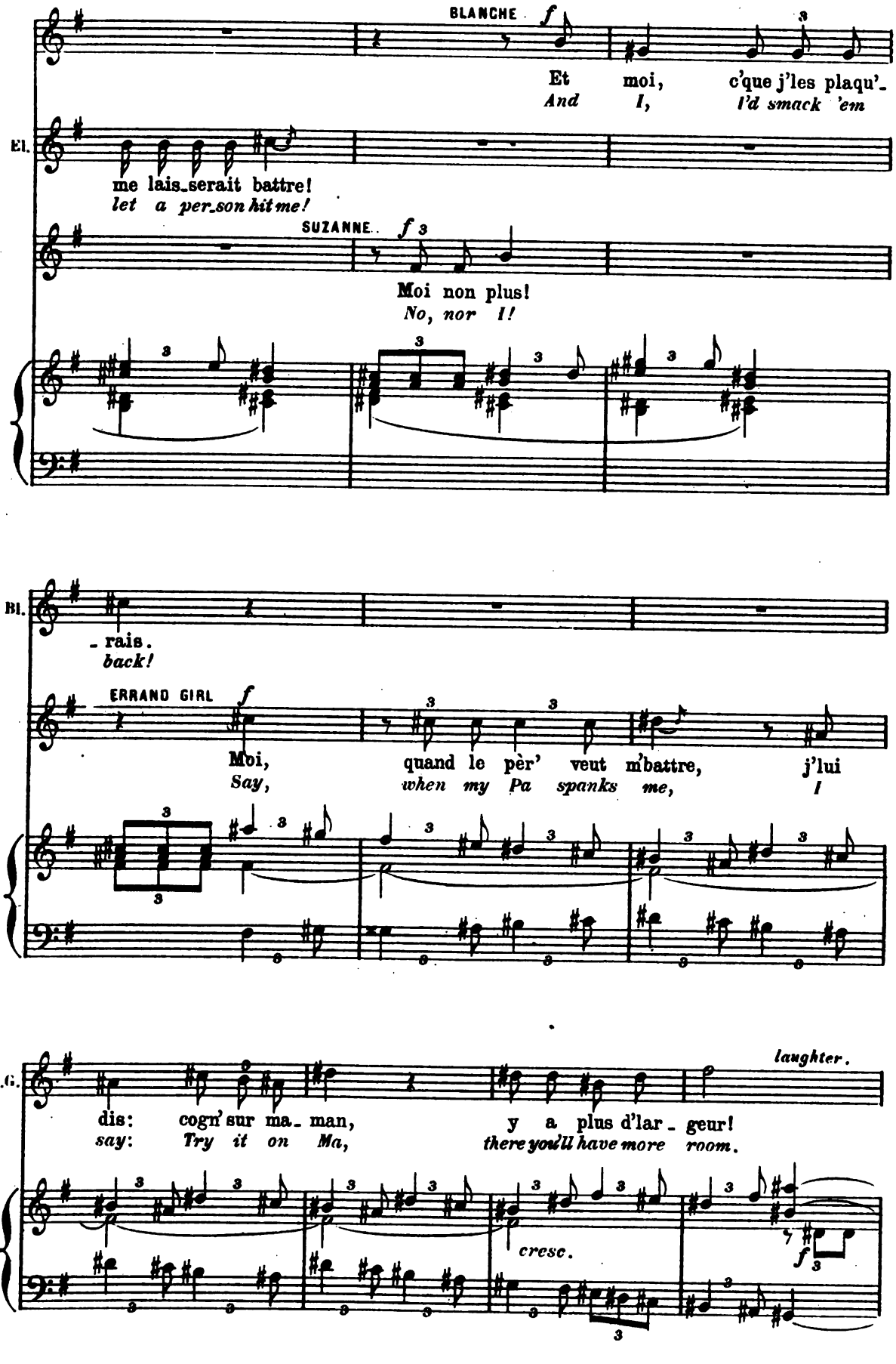

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Louise bends her head, listens and re-assumes her attitude of indifference.

dim.

rall. - - -

Andante ♩.=63

IRMA *looking mockingly at Louise.*

f

Non, je crois que Lou - ise est a-mou - reu - - - se.
No, I think that Lou - ise must be in love.

pp

CAMILLE

Animando

f

Pour-quoi Lou-
Why should Lou-

GERTRUDE *surprised*

p

she laughs

Amoureu - se! Lou - i-se...
In love! Lou - i-se!

Animando

Cam.

- i- - se se-rait ell' pas a-mou-reu - se?
- i- - sa not be in love, may I ask you?

BLANCHE

Amoureu - se, Lou-
In love! Lou-

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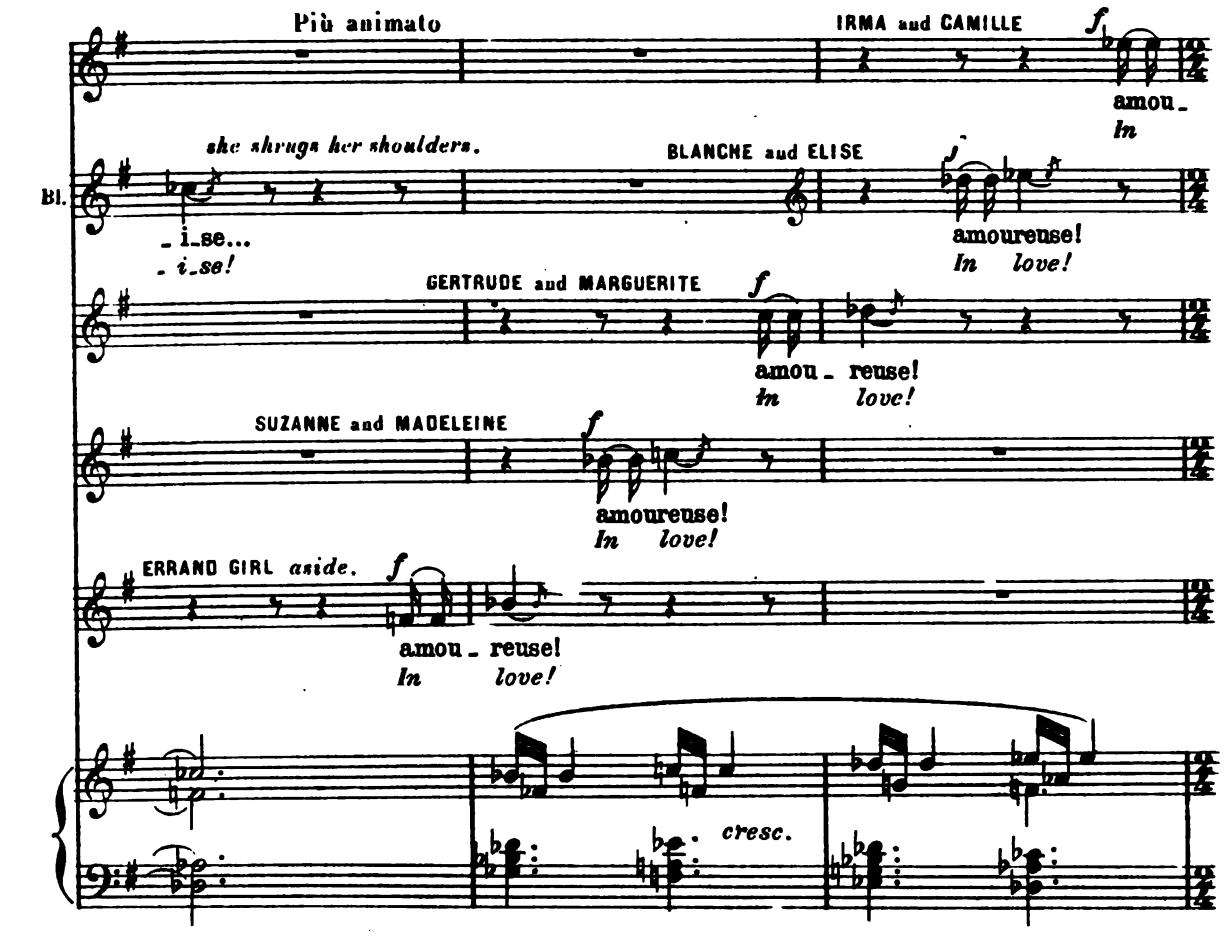

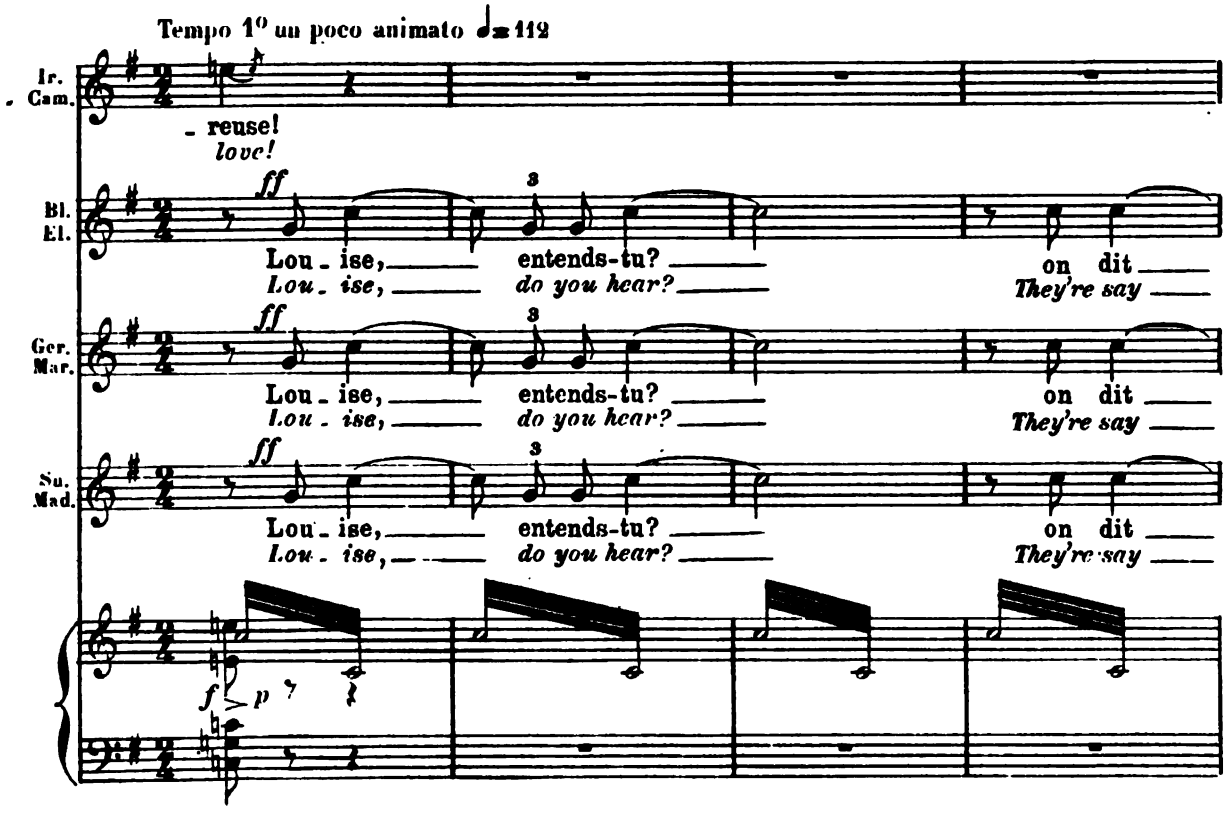

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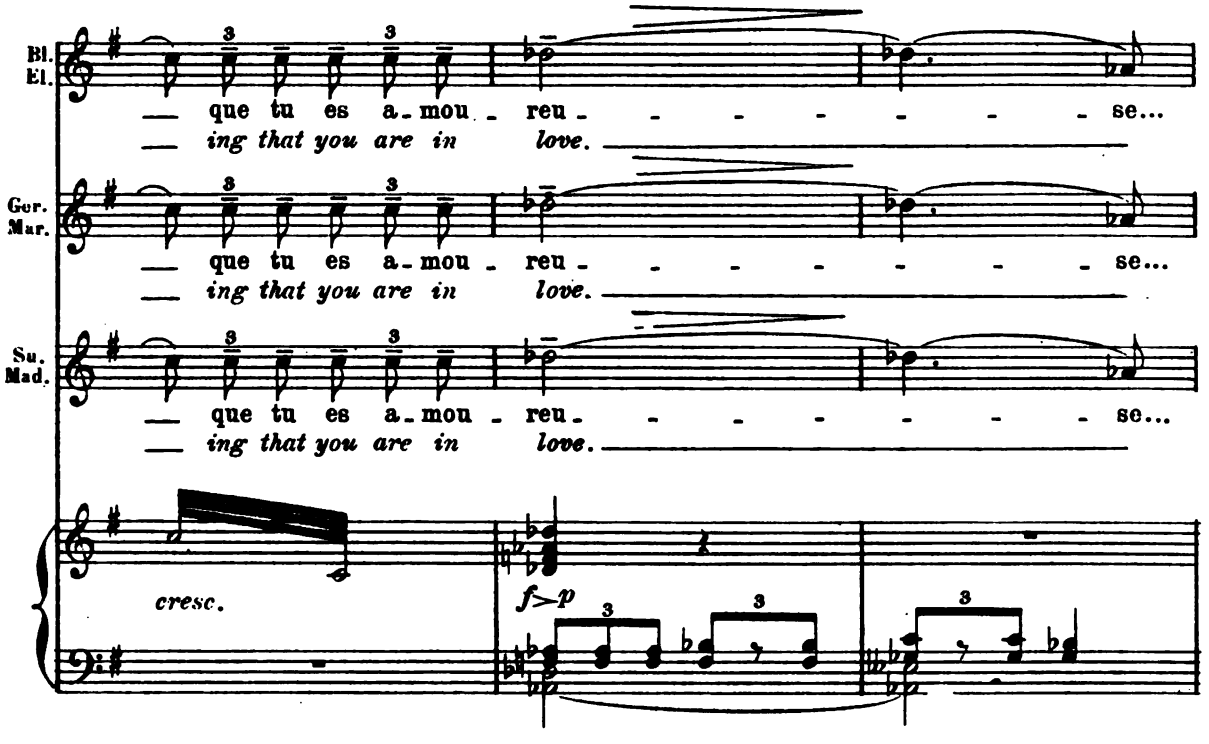

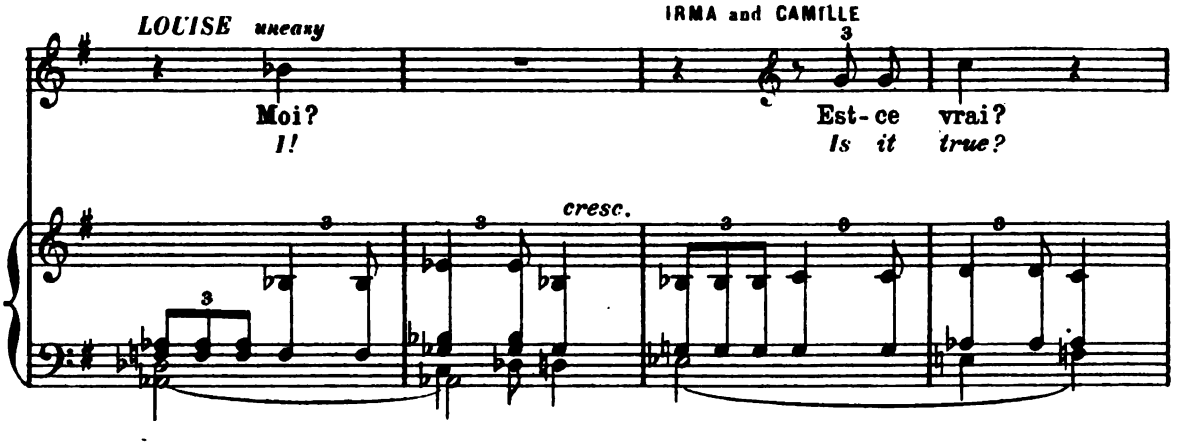

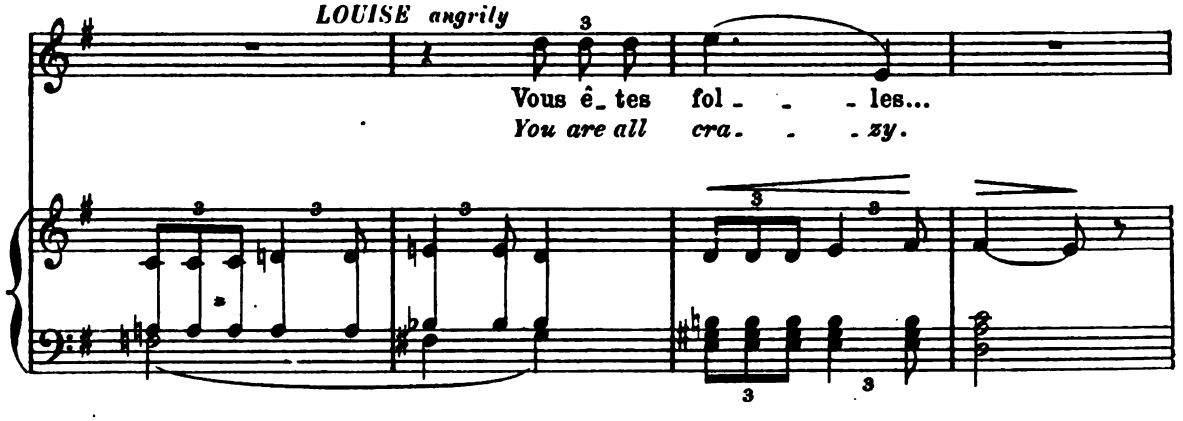

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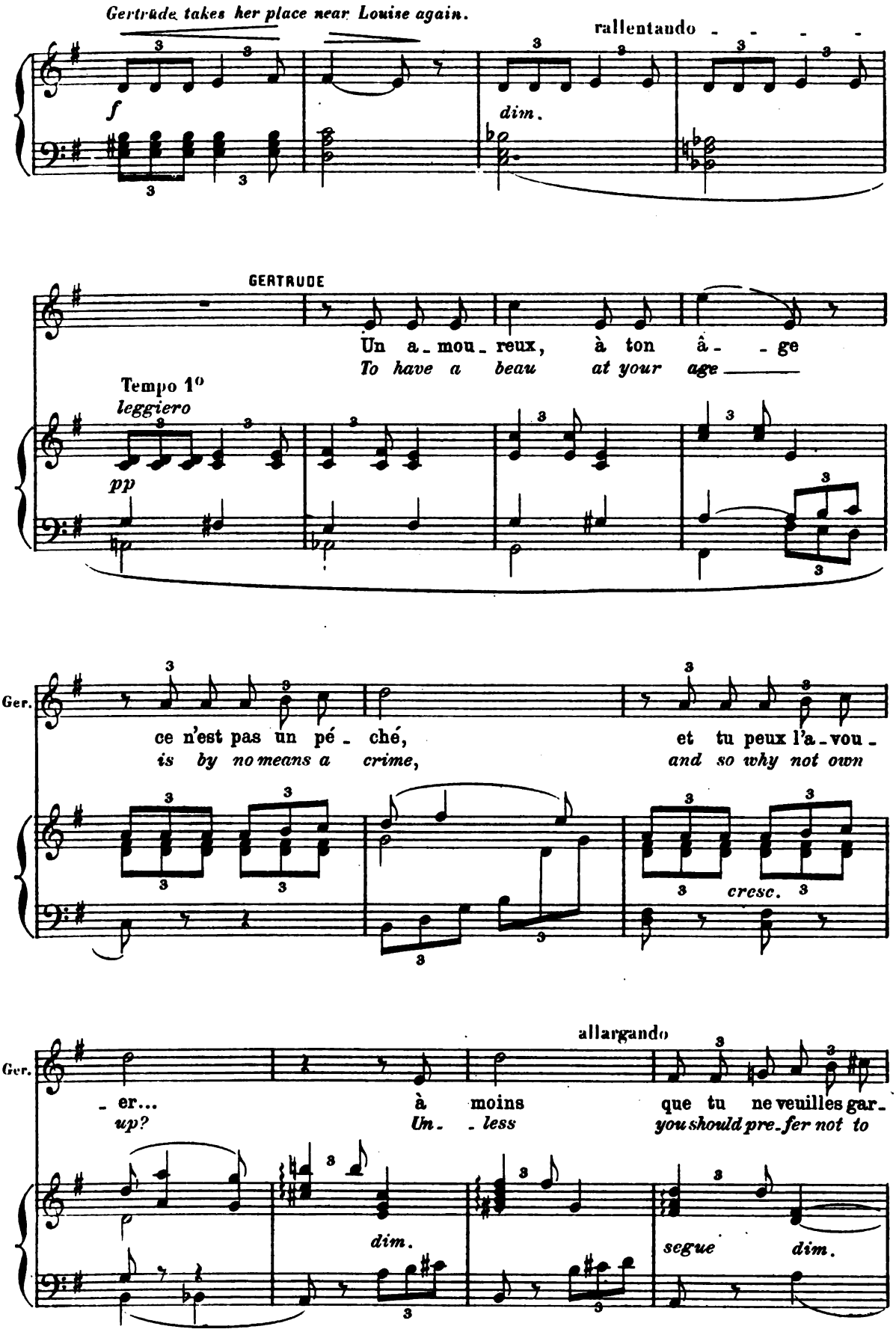

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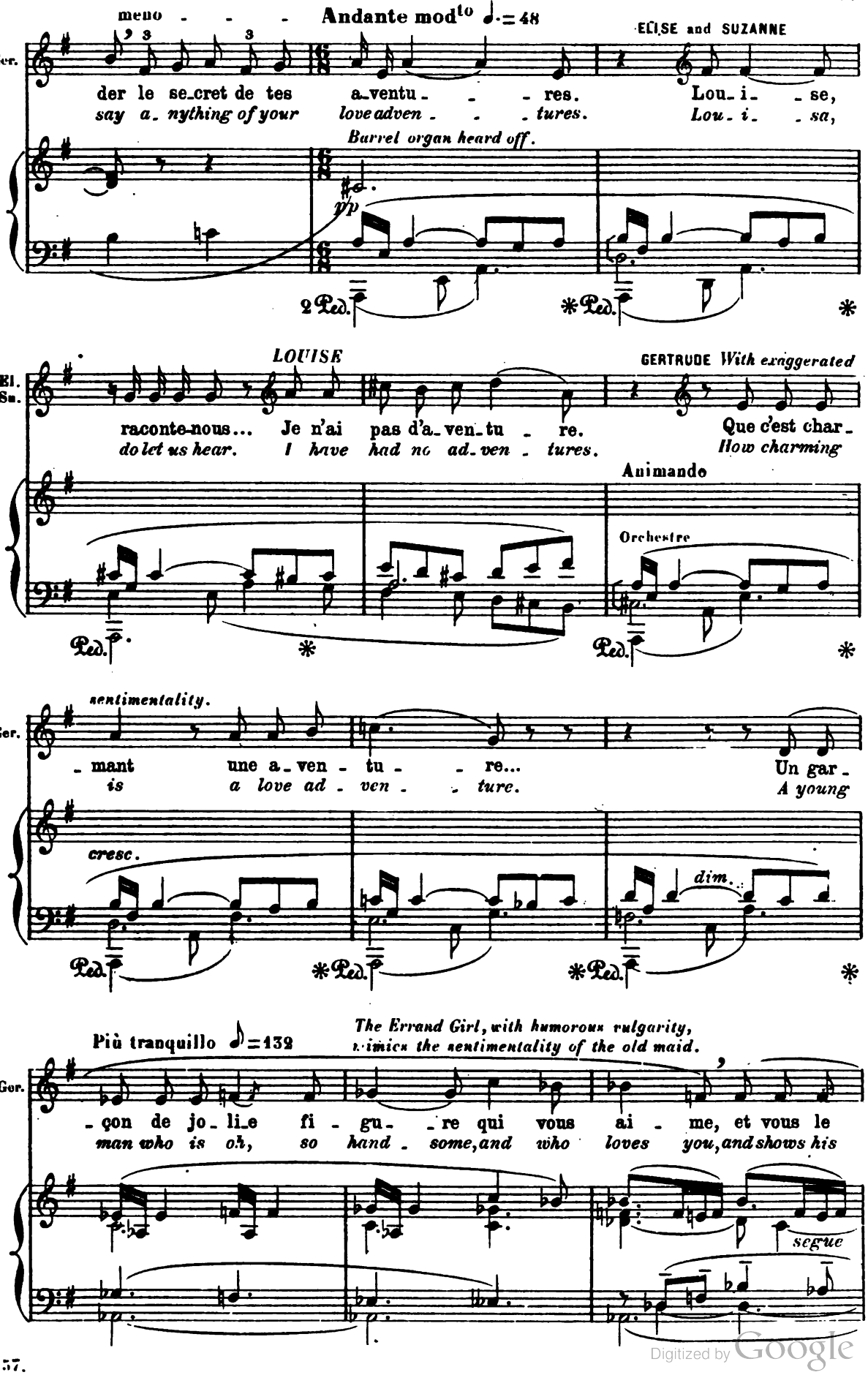

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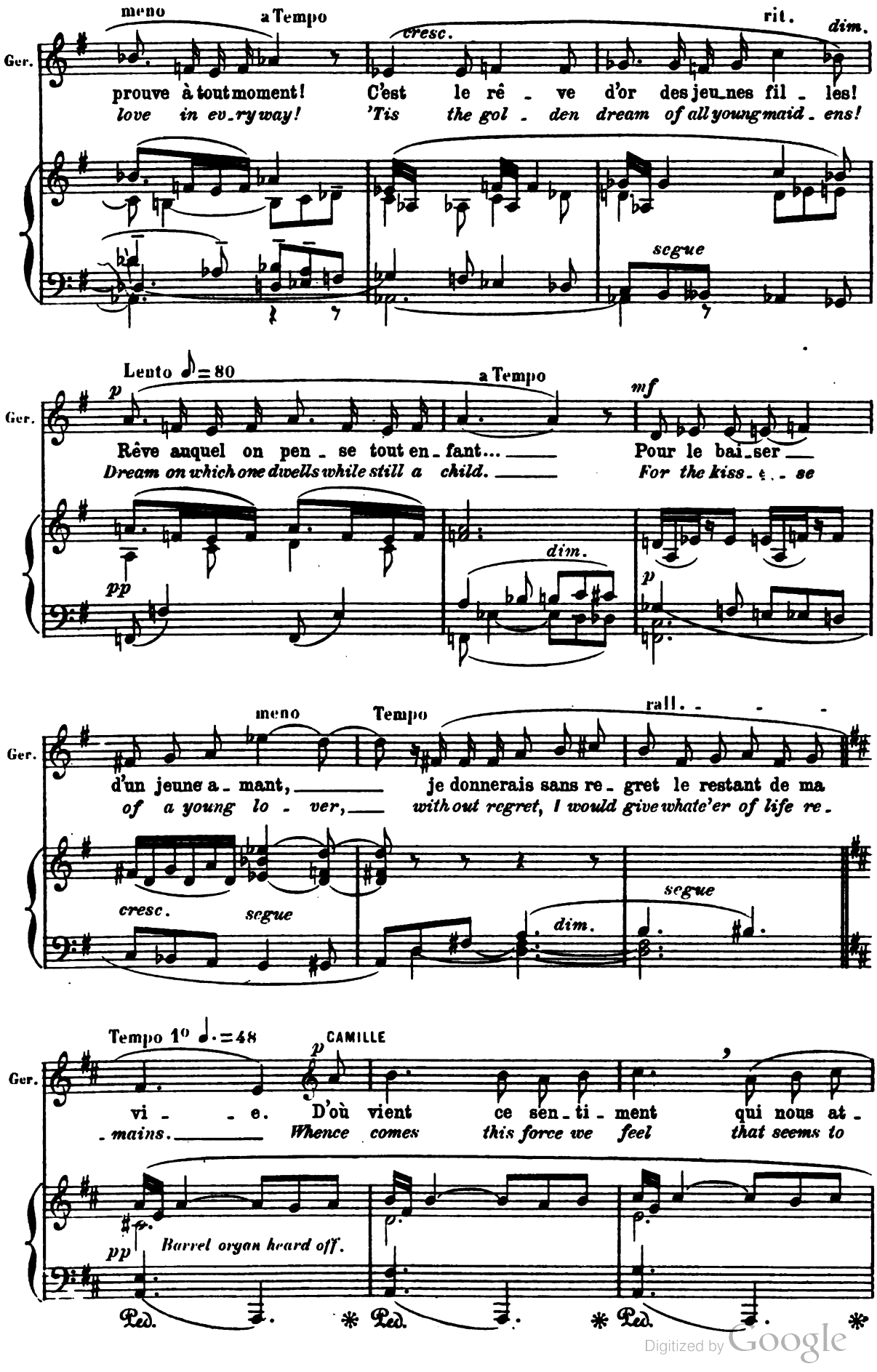

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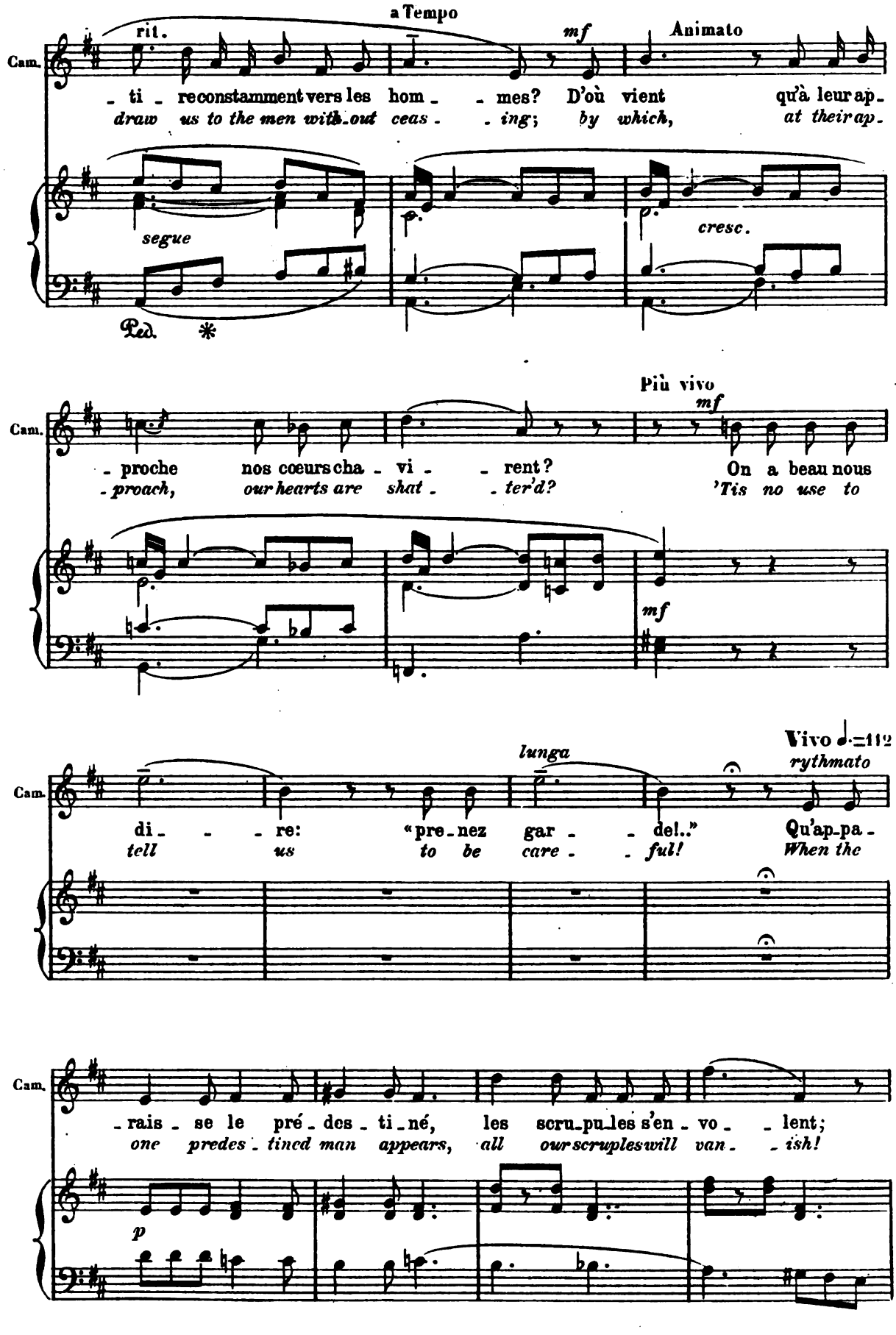

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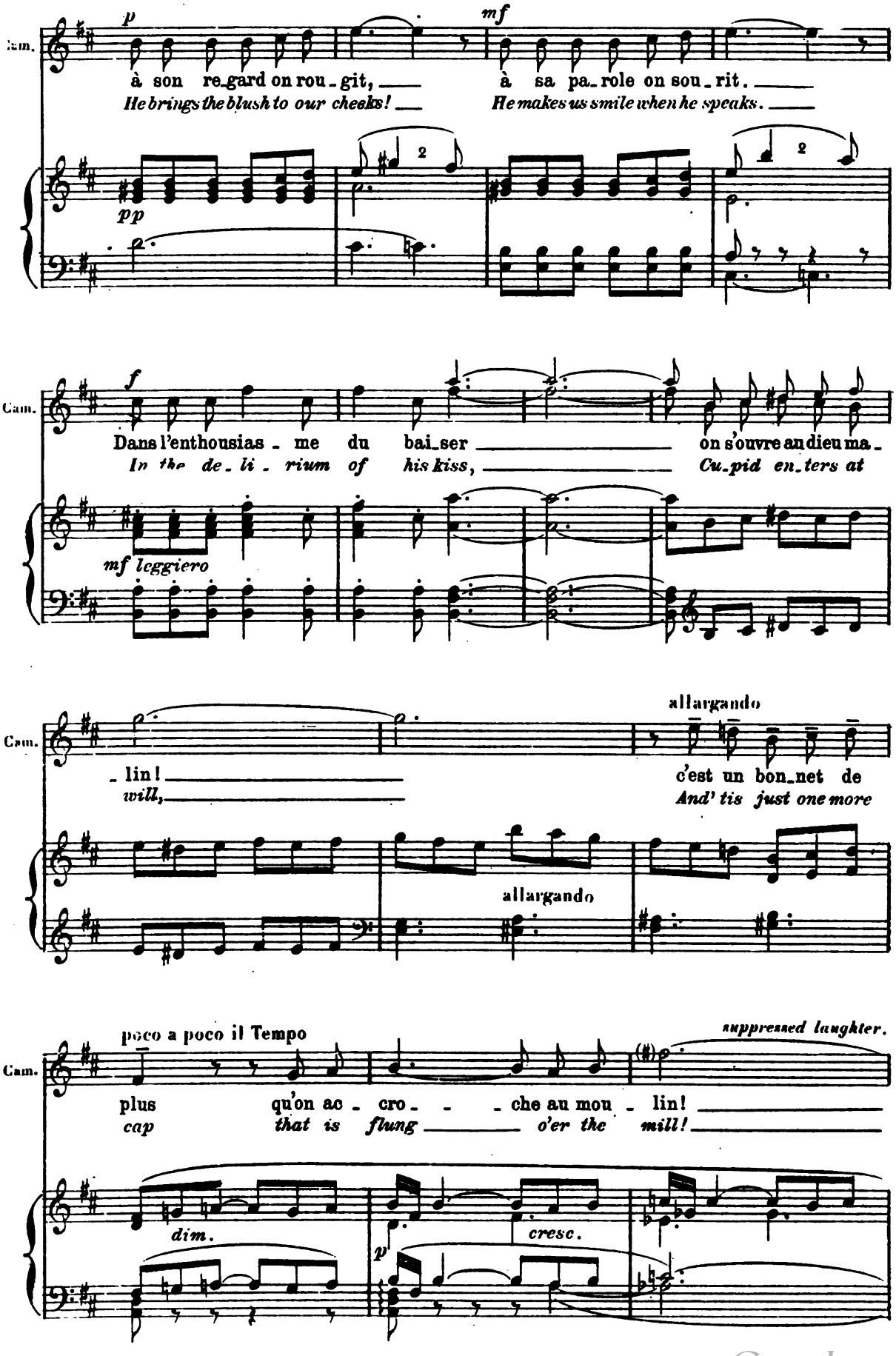

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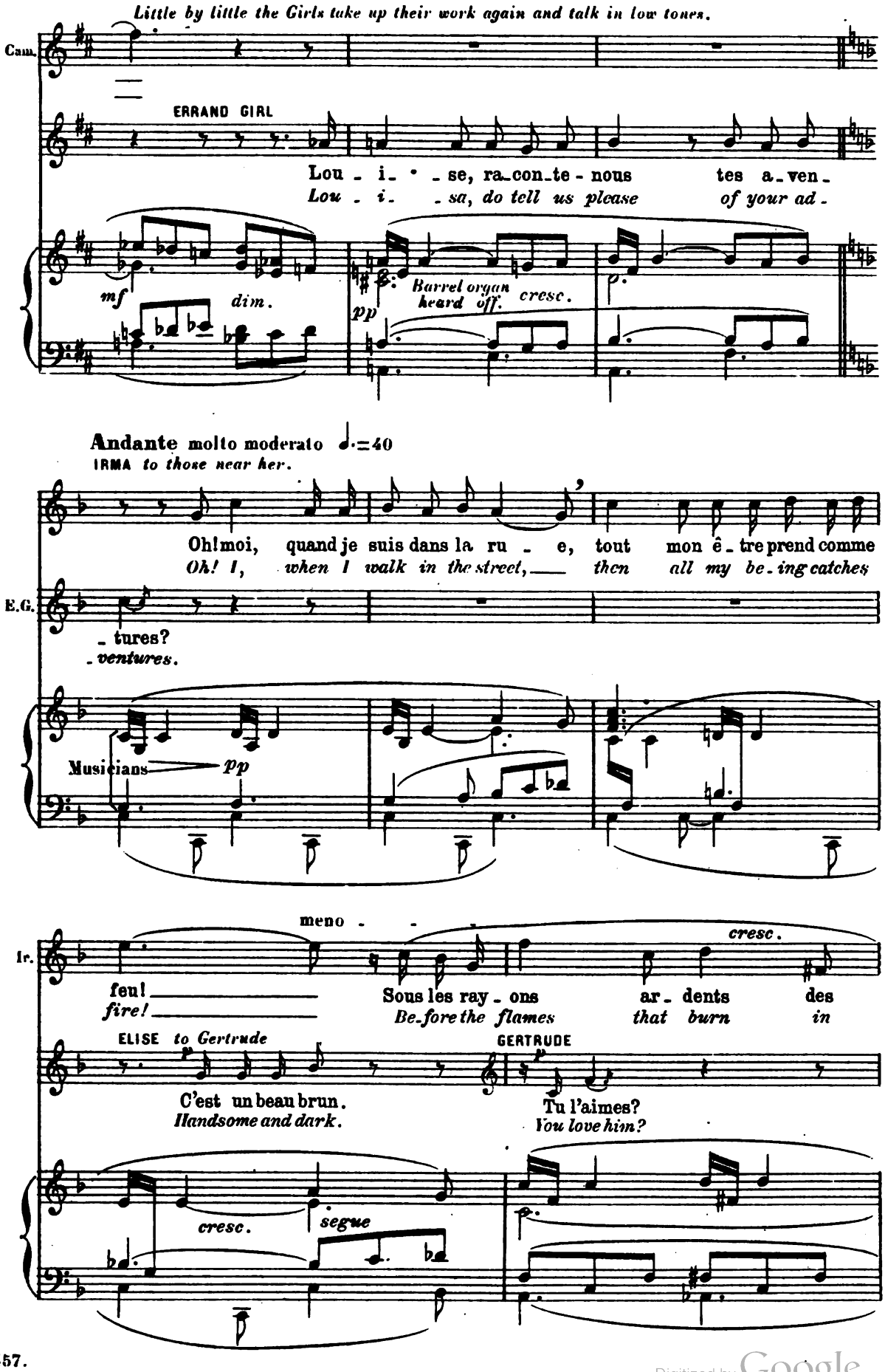

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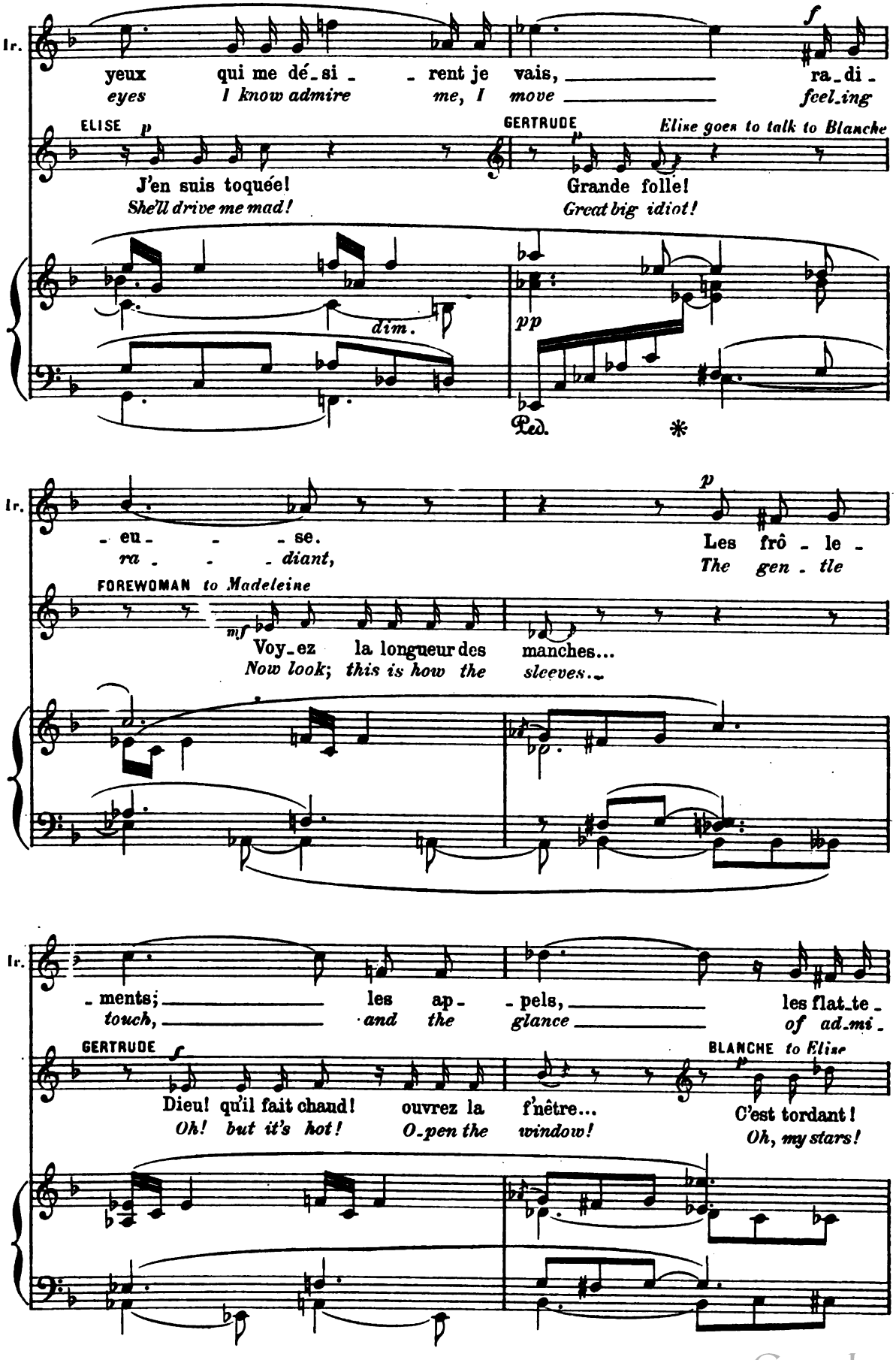

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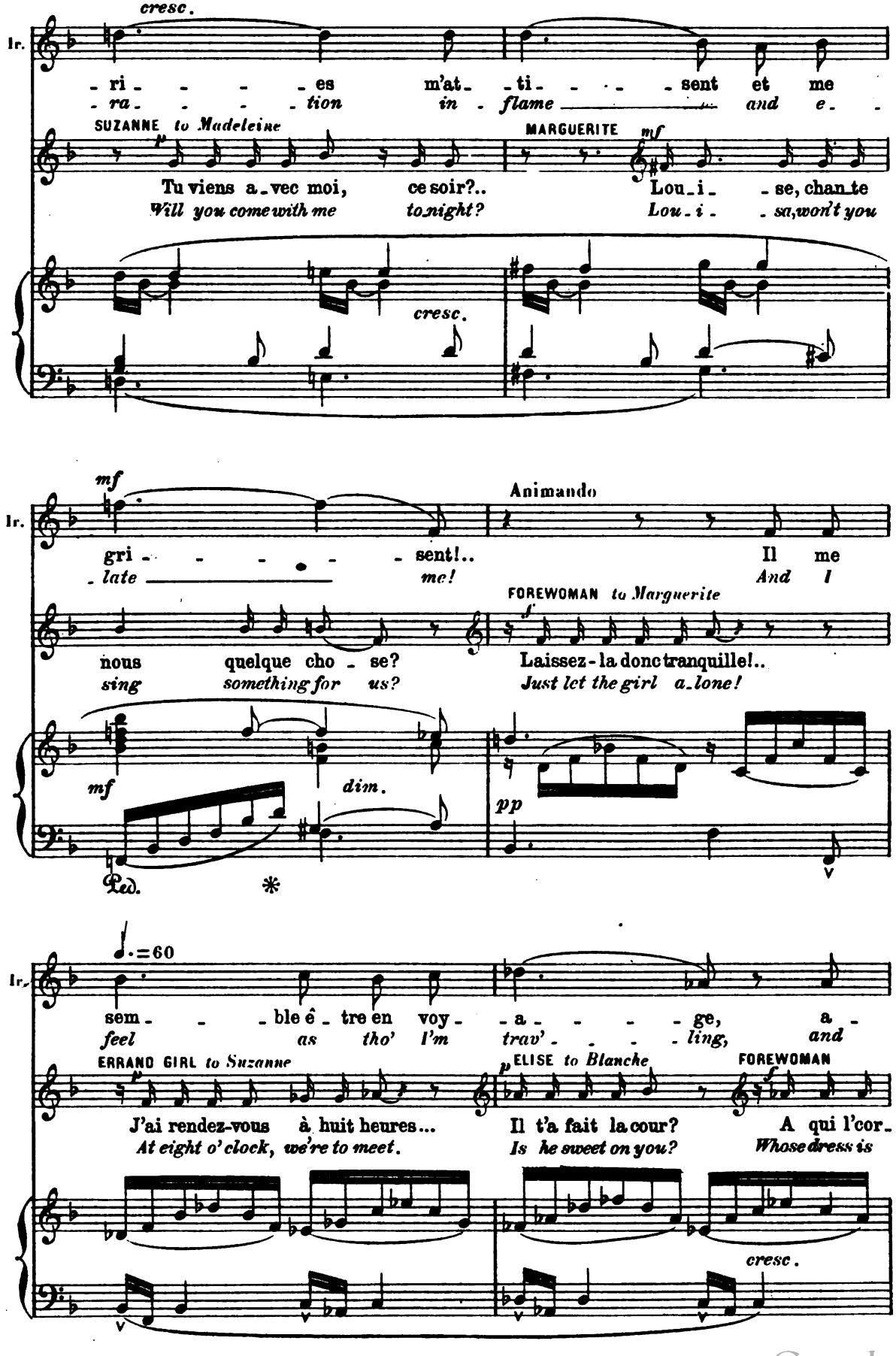

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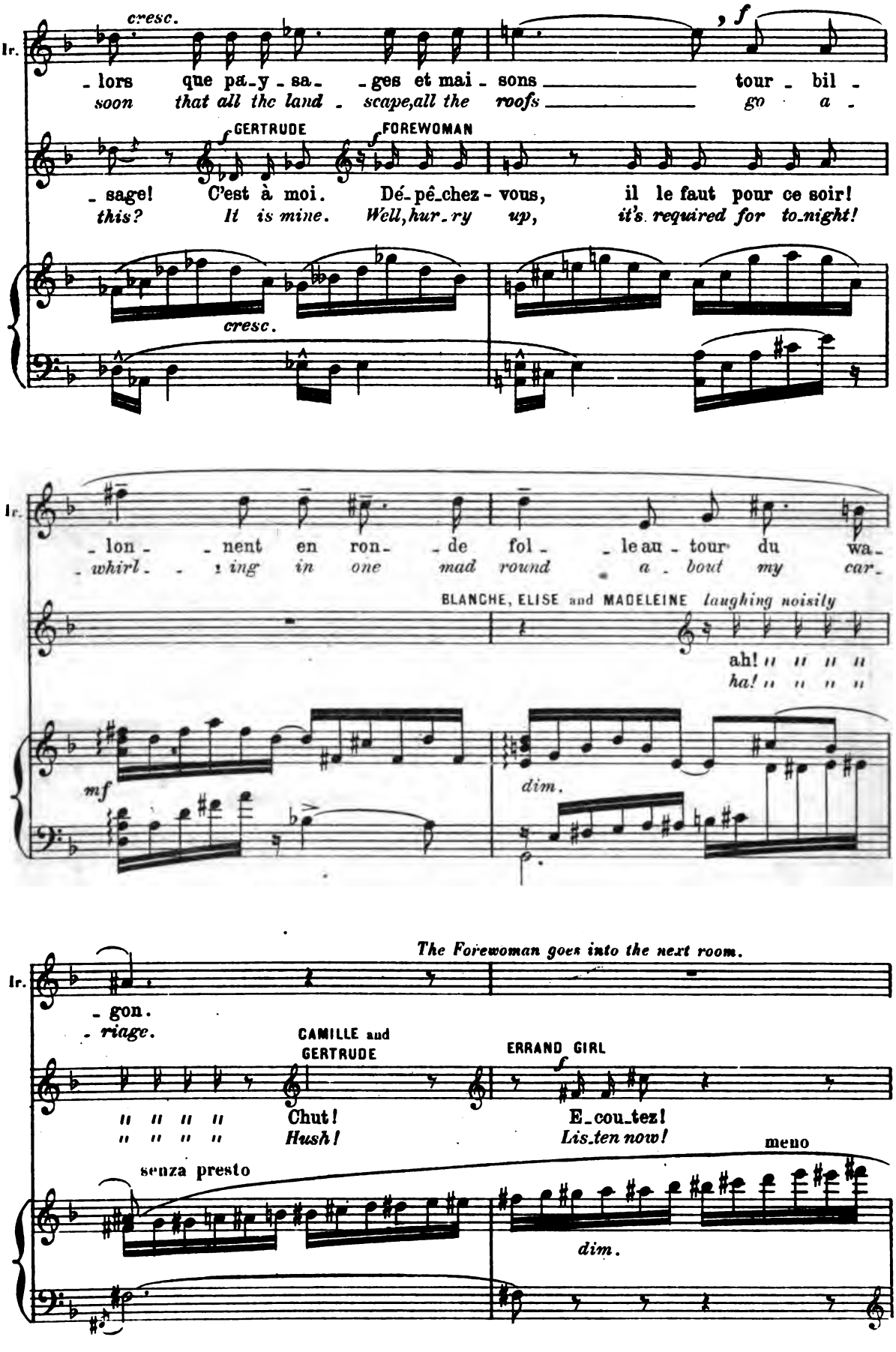

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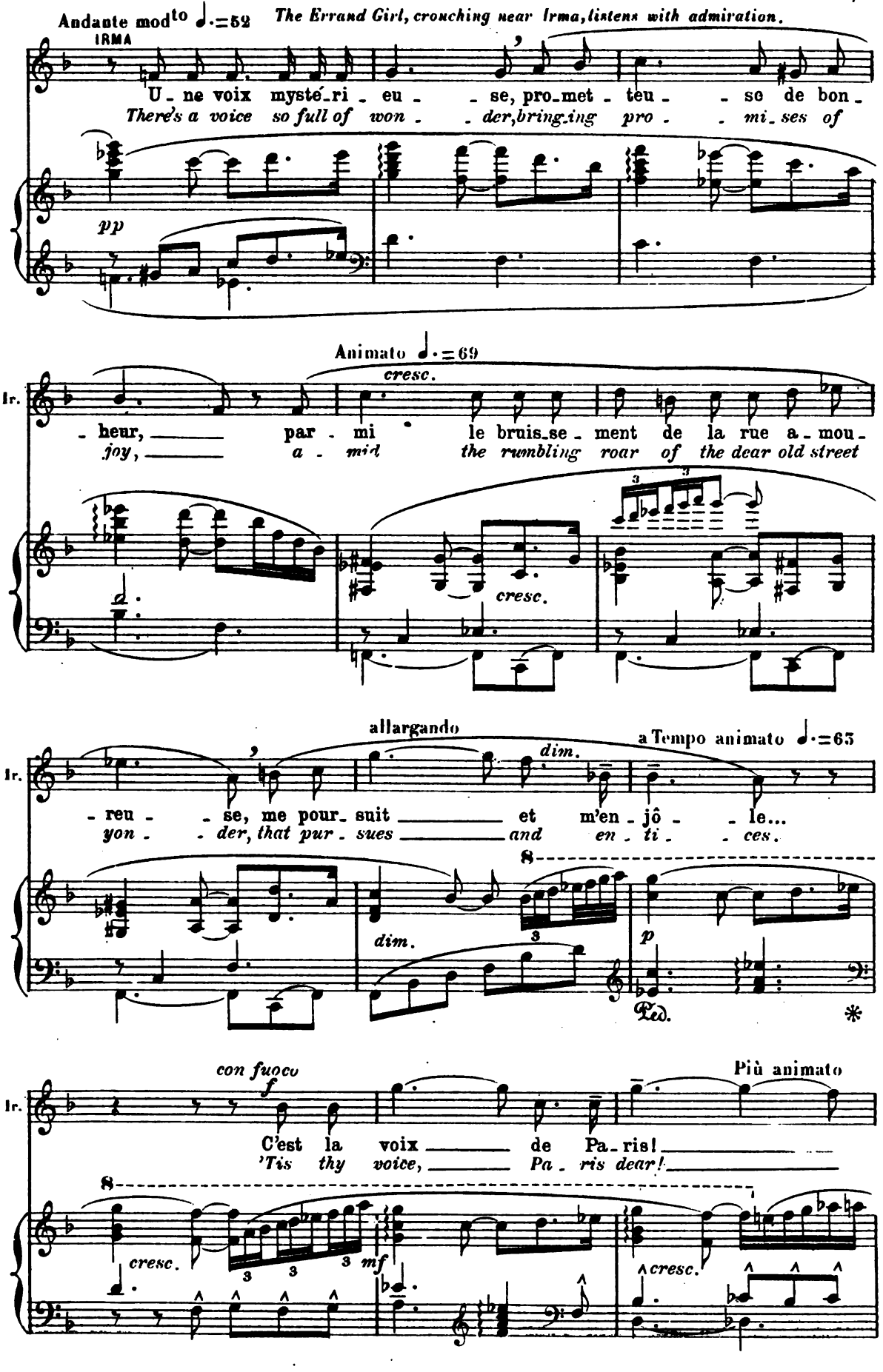

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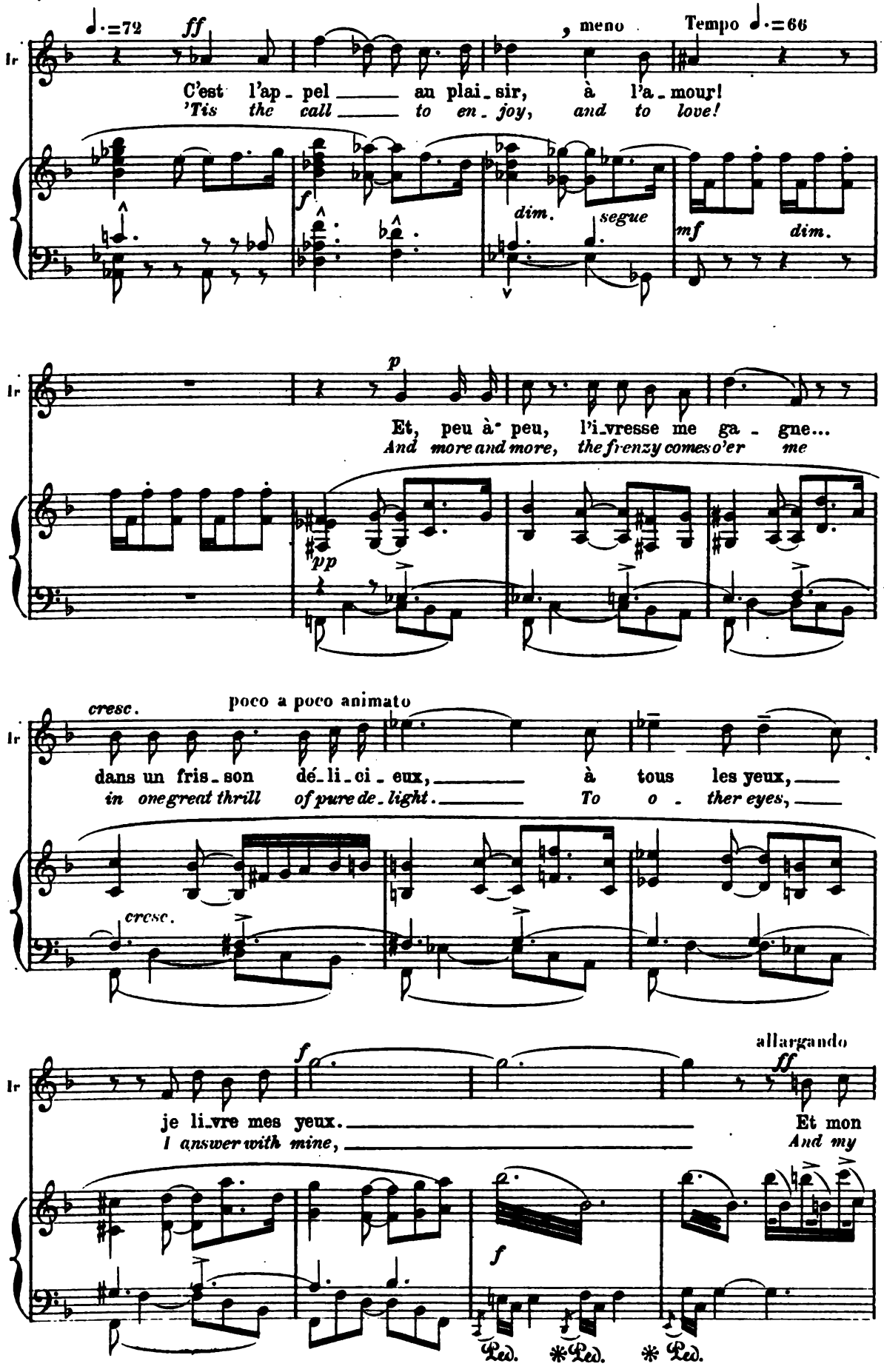

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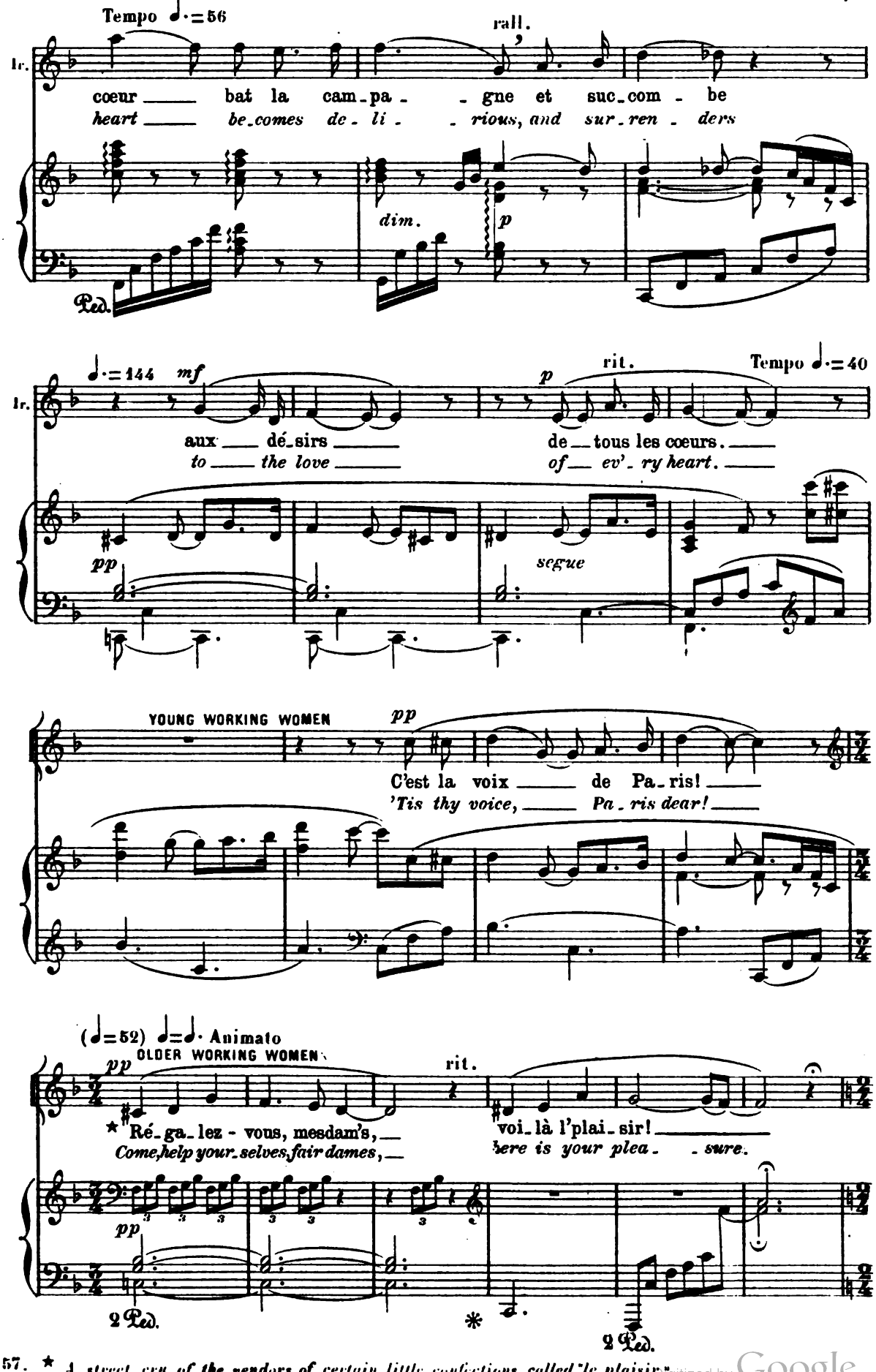

5,457. ★ *A street cry of the vendors of certain little confections called "le plaisir."*

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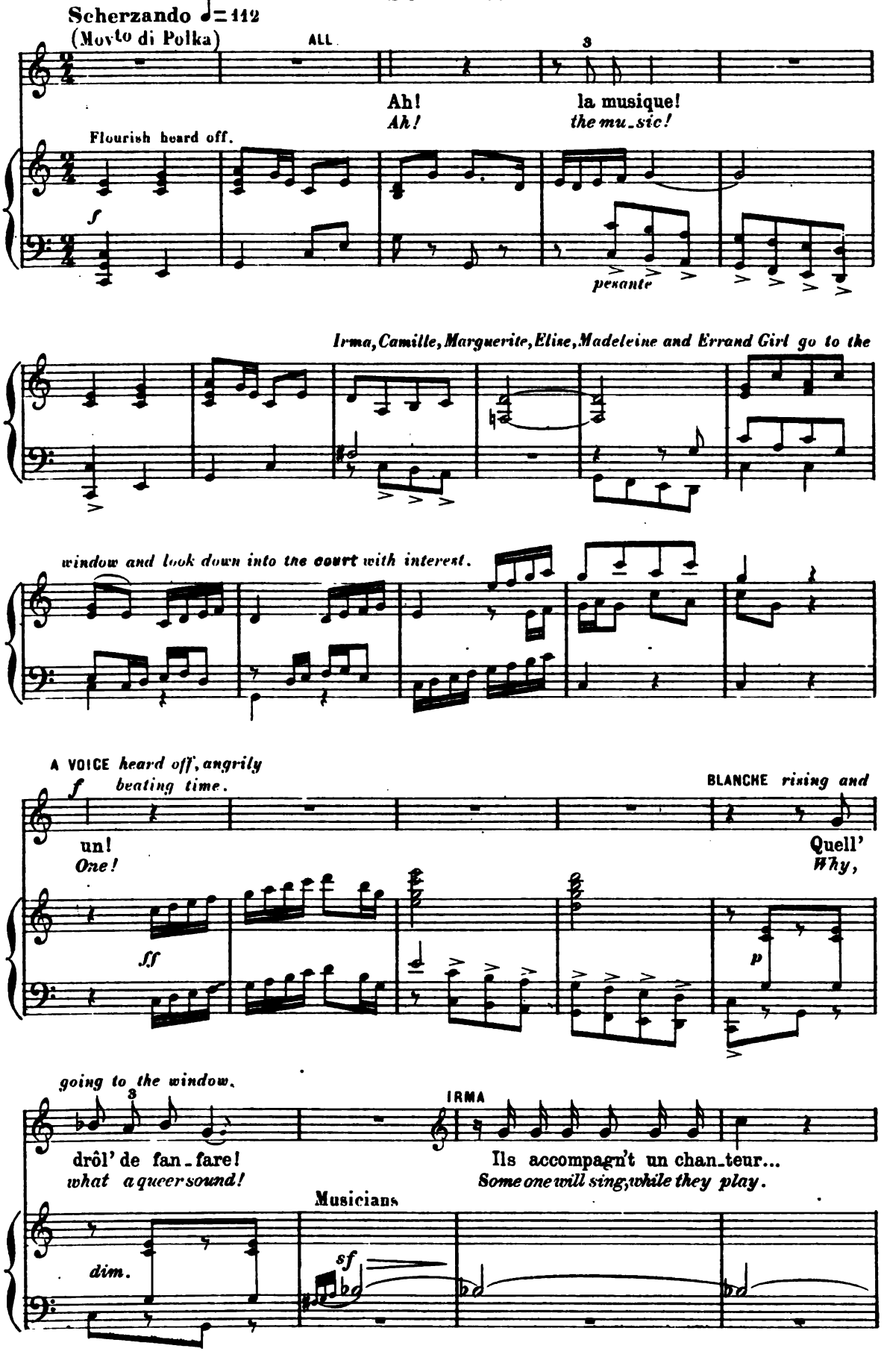
SCENE II



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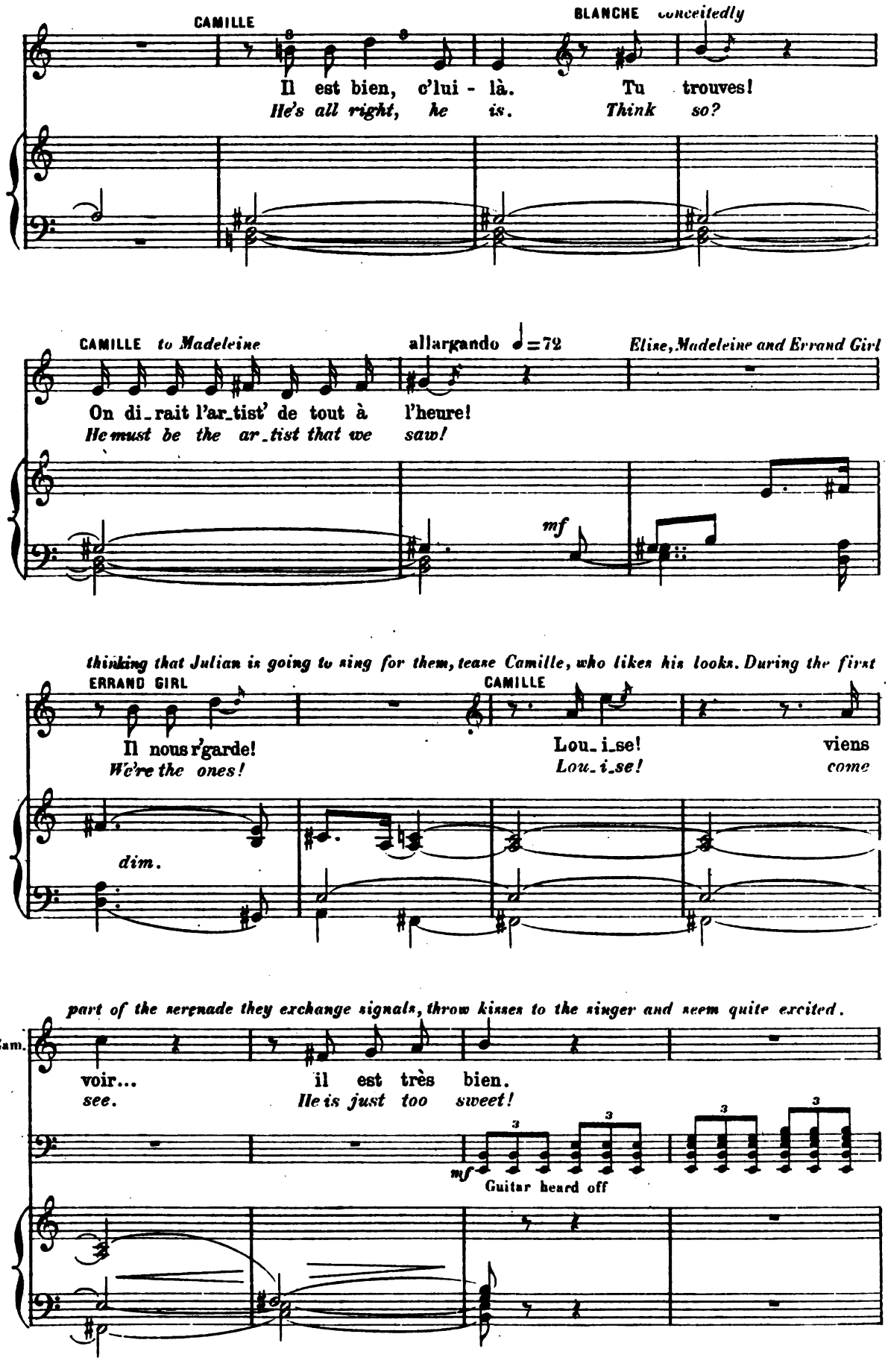

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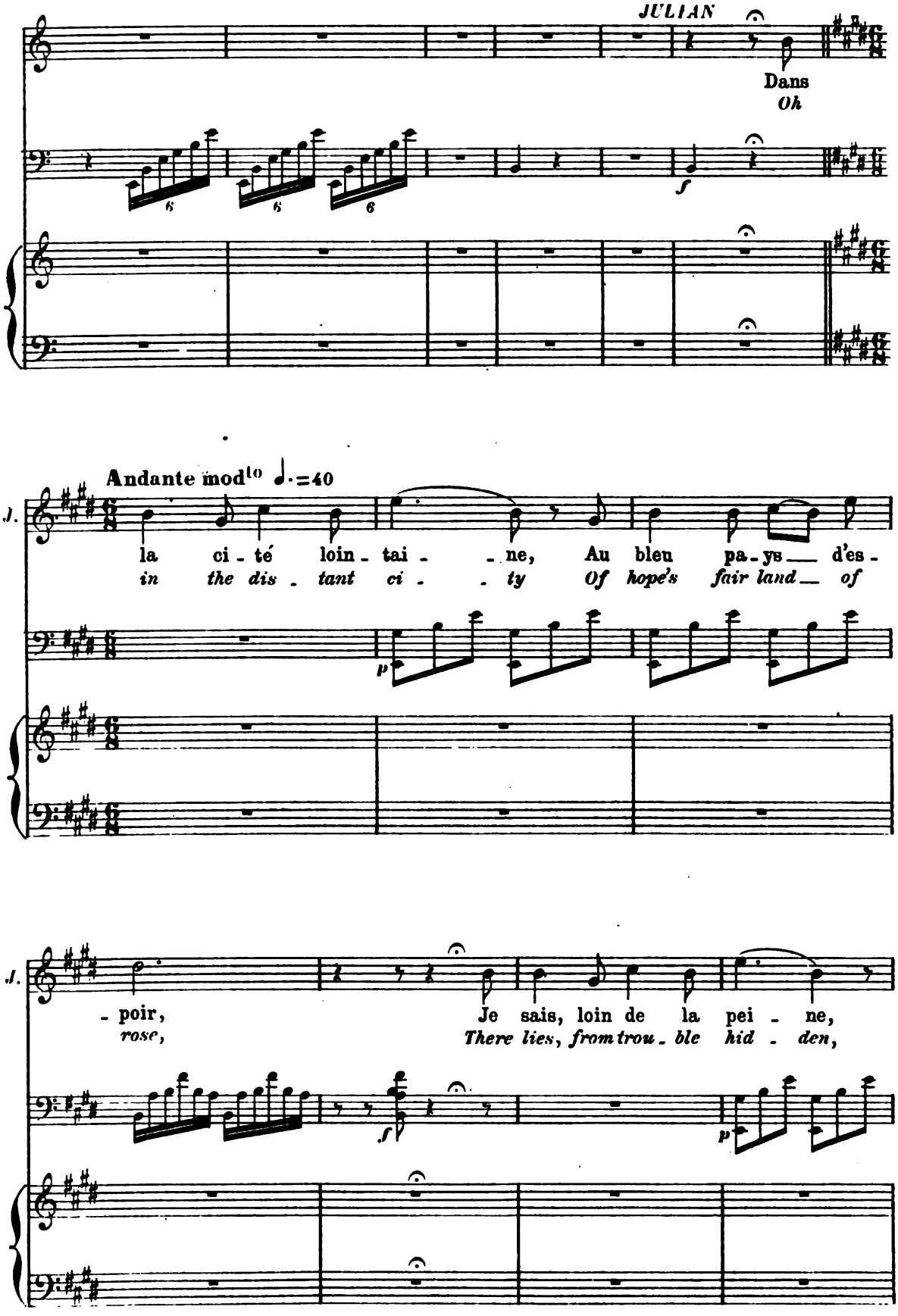

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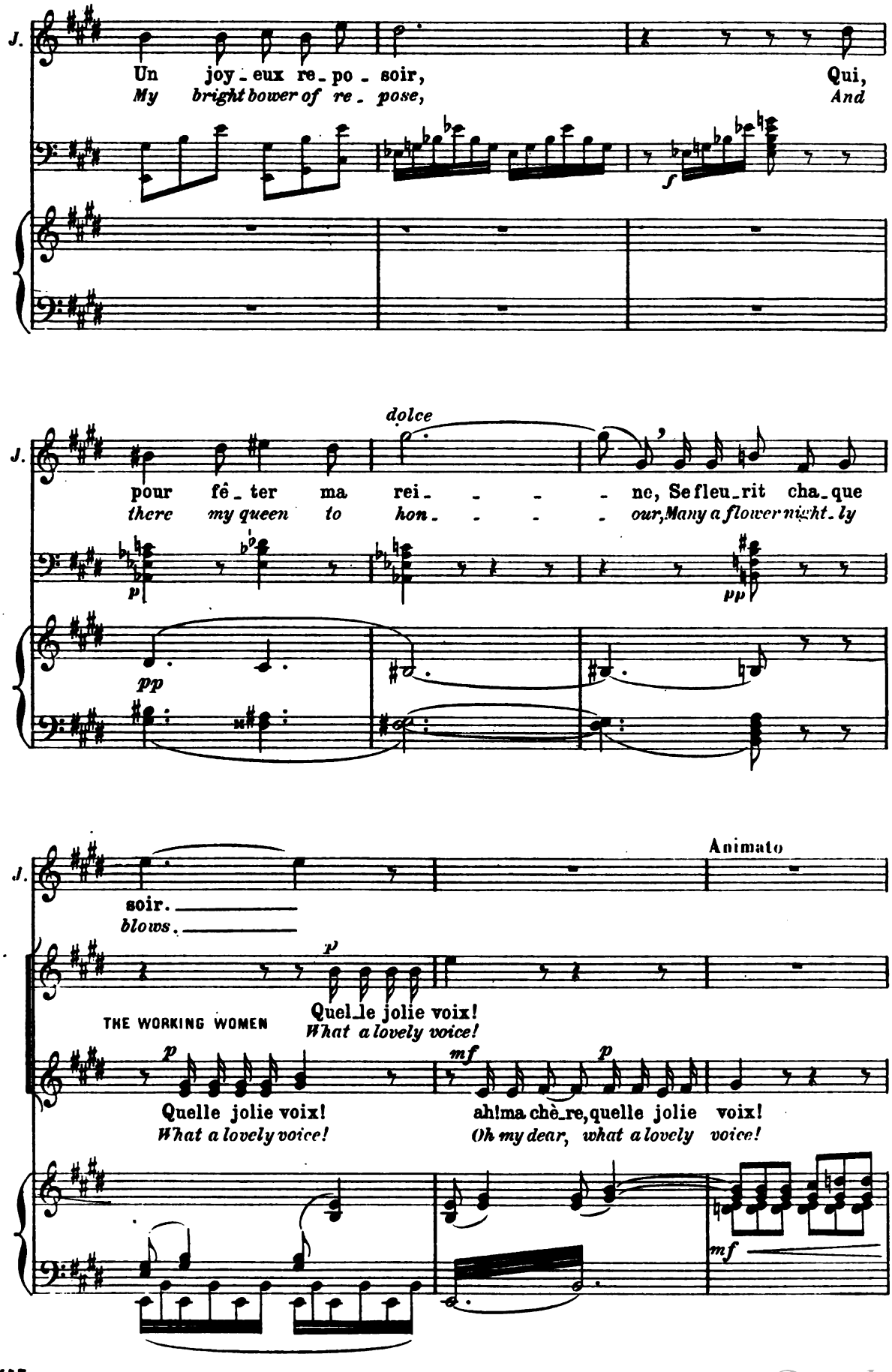

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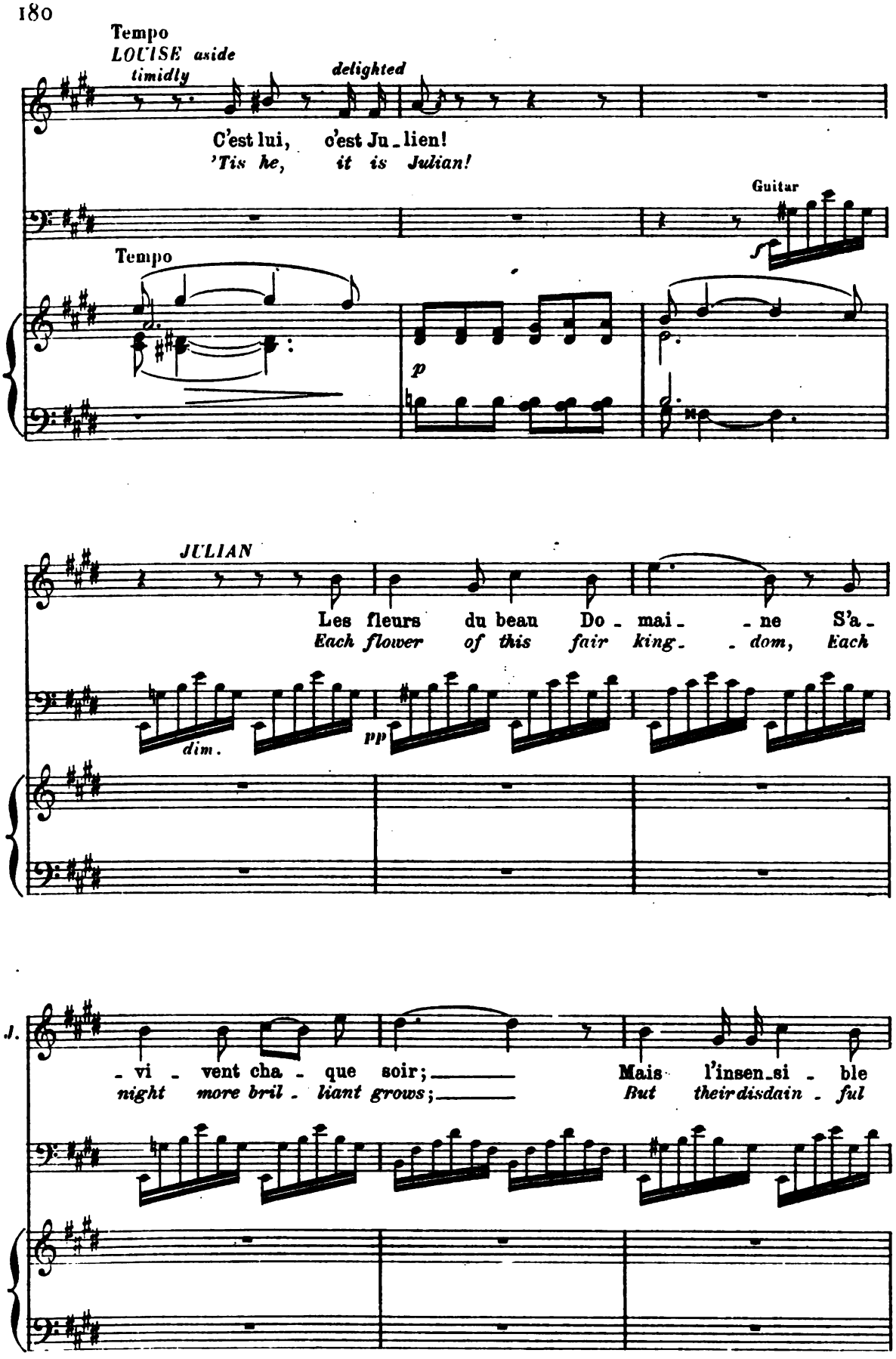

H. & C.
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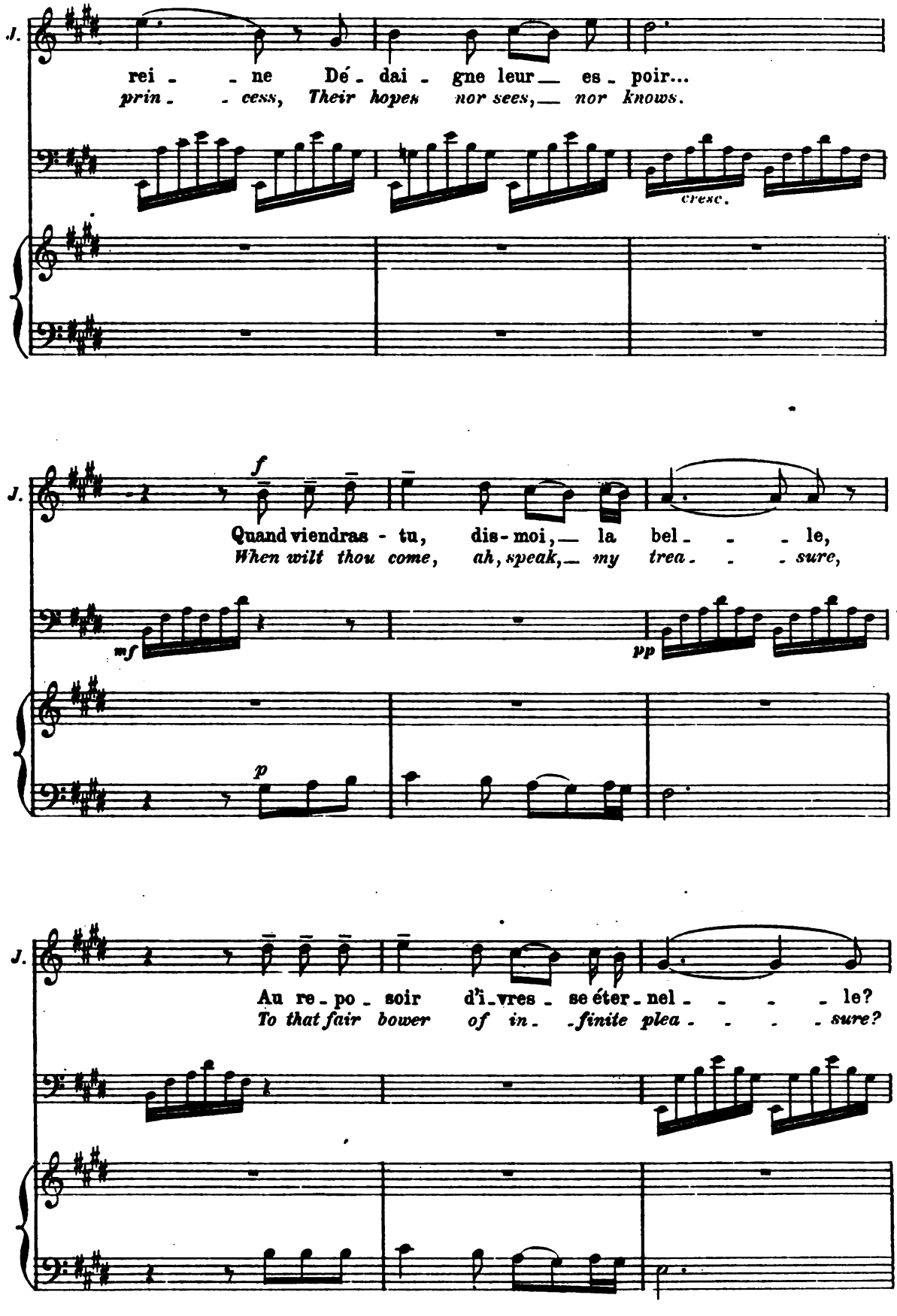

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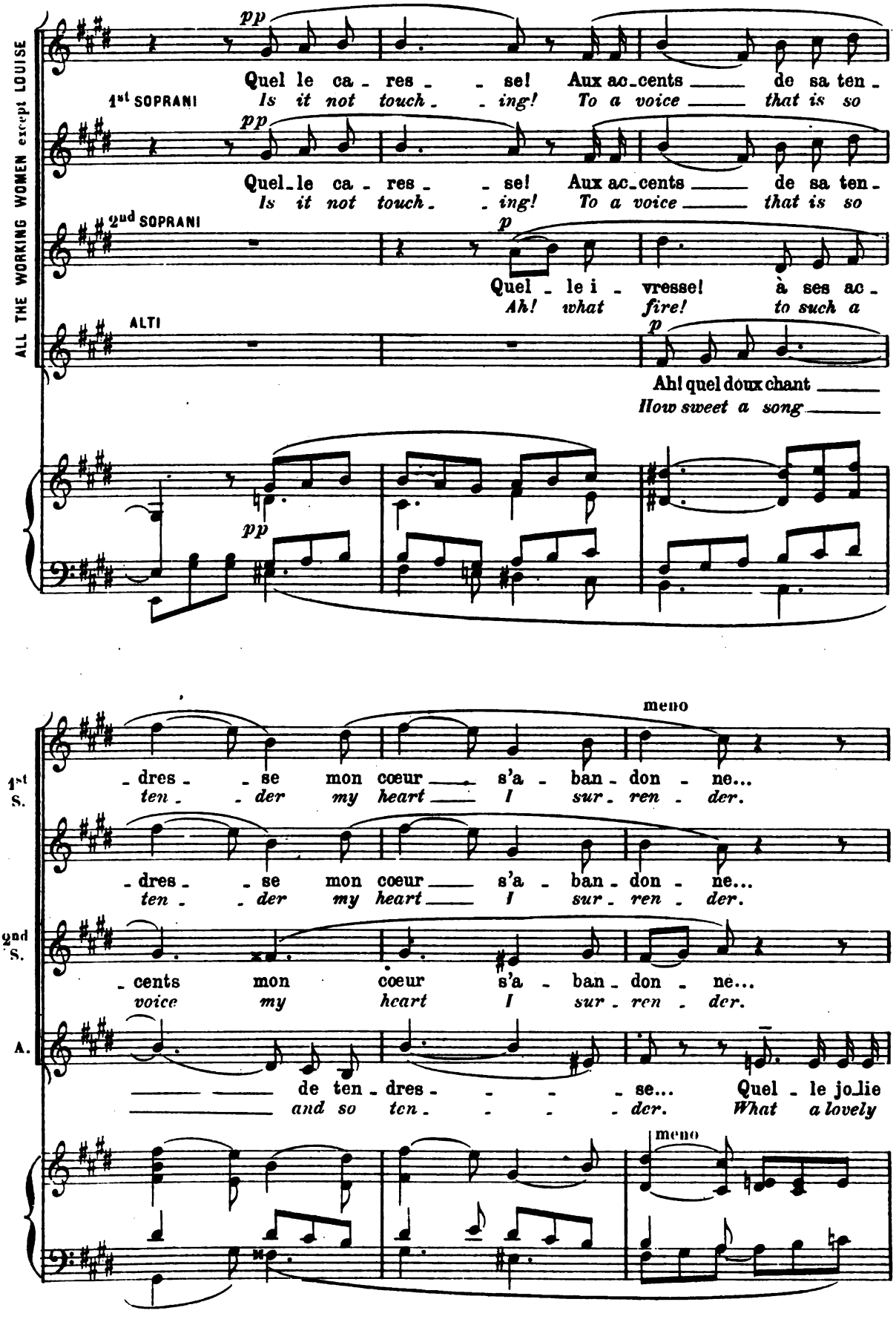

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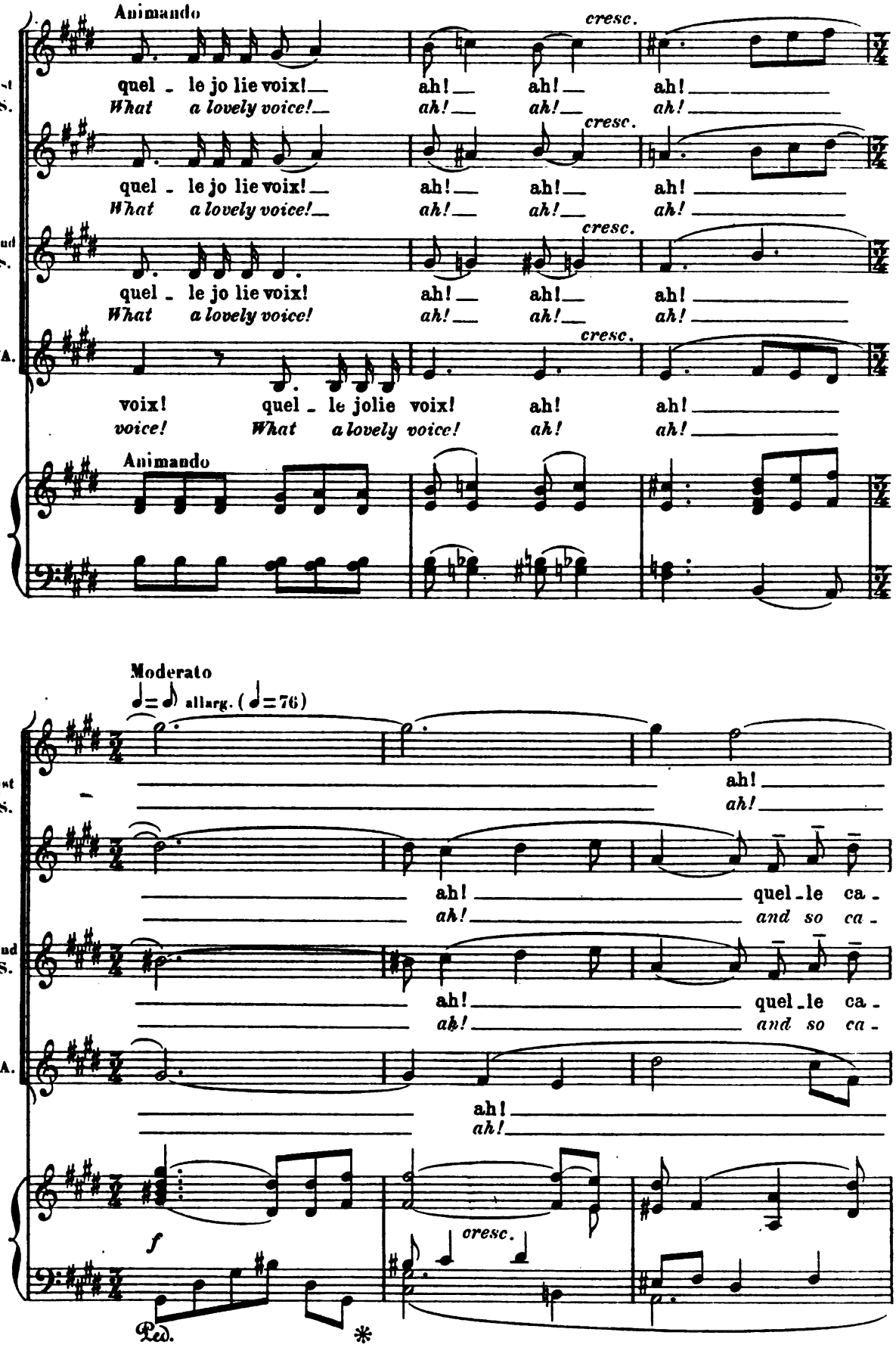

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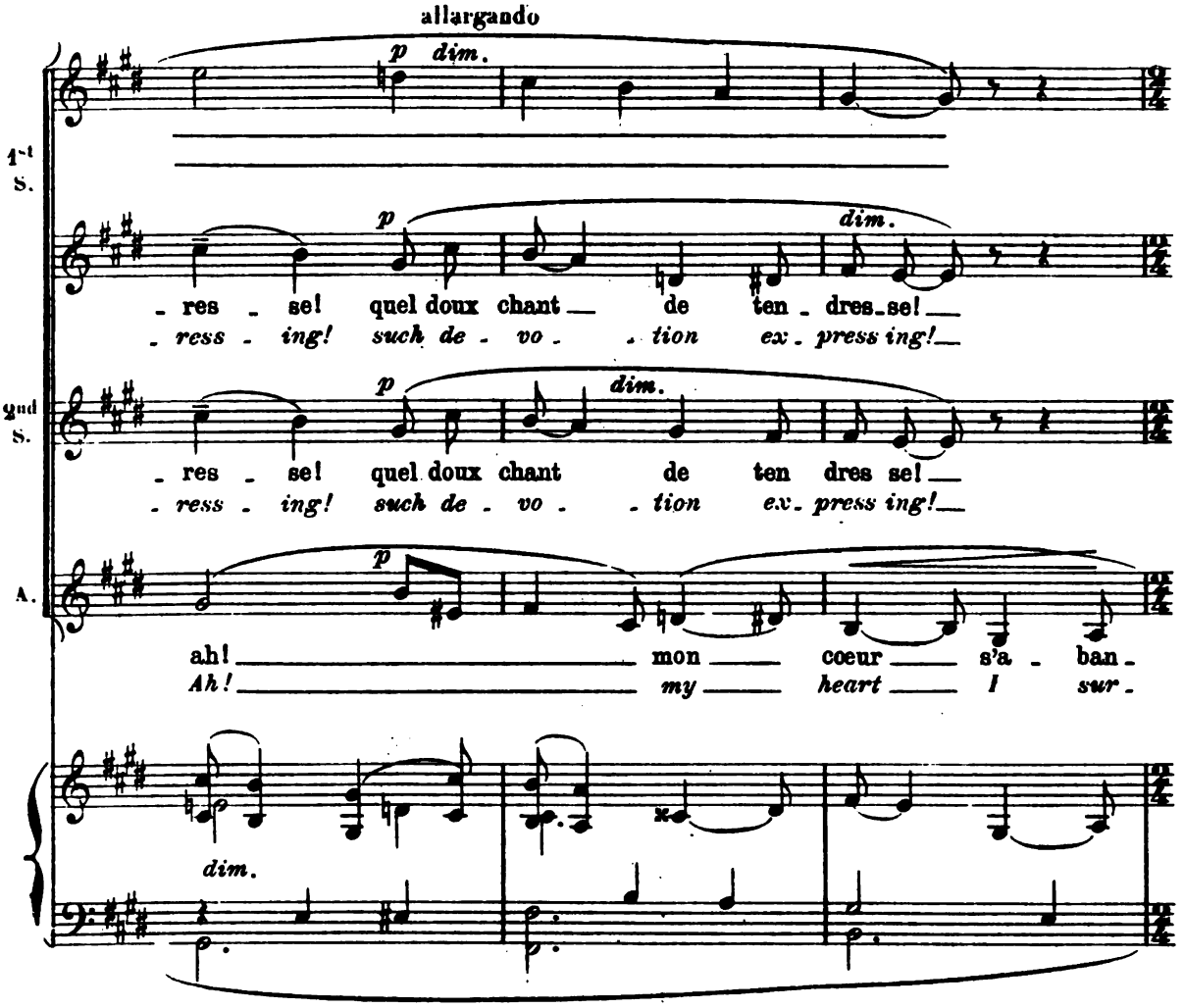

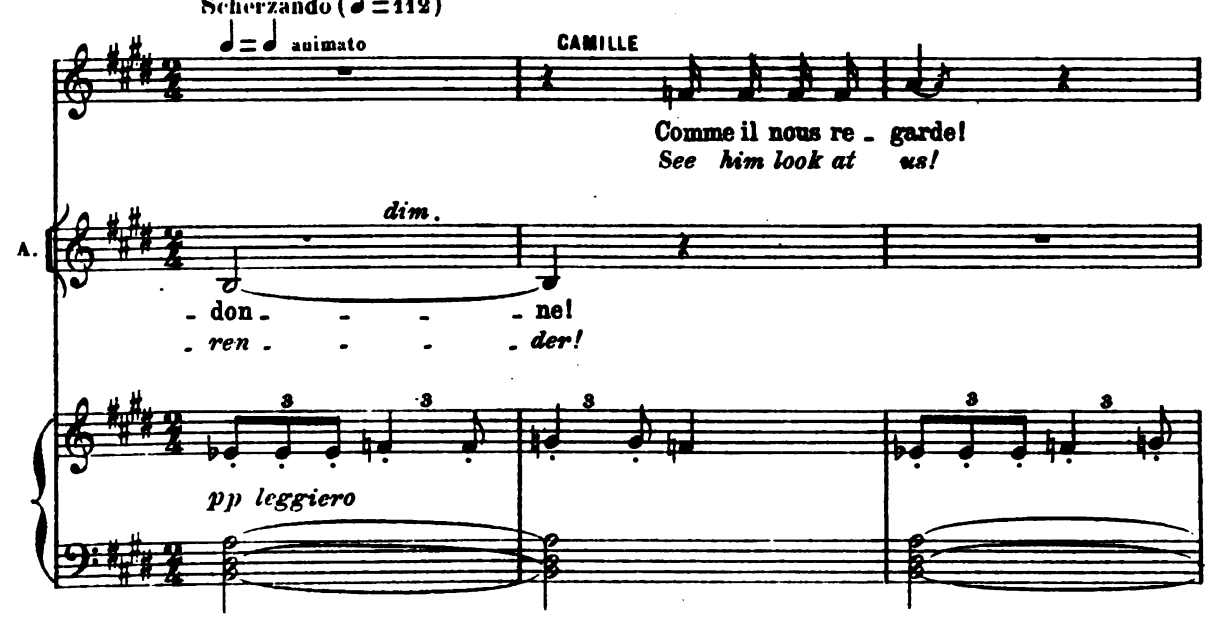

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Elise makes a knowing sign to Madeleine

IRMA

On di_rait qu'il s'a_dresse à l'u_ne de nous...

I am sure it was meant for some one of us!

ERRAND GIRL

C'est vrai!

That's true!

legg.

LOUISE aside

Pau_vre Ju_lien!

Oh Ju_lian dear!

ELISE

Il n'a pas l'air con_tent...

He does not look much pleased!

They throw down coppers

CAMILLE

Et des bai_sers!

Yes, and a kiss!

BLANCHE

Je_tons-lui des sous!

Throw some pennies down!

cresc.

mf

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and blow kisses to the singer.

LOUISE quasi jealous

Ah! j'au_rais dû par_tir tout à
Ah! how I wish I'd gone with him

dim. *pp*

Tempo *Louise rises*

L. l'heure!
then!

BLANCHE *laughter*

Qu'est-c'qu'il a?
Look at him!

ELISE

Il devient fou?
He's go_ing mad!

Guitar *off*

f *twanging the strings* *ff* *sf* *mf*

hesitates and sits down.

JULIAN with feeling

Lento ♩=♩ rall. (♩=60)

From now on the girls, finding

Si ton âme, ou_bli_ant les ser_
If thy soul has forsworn all the

rallentando

p

Lento

segue *pp*

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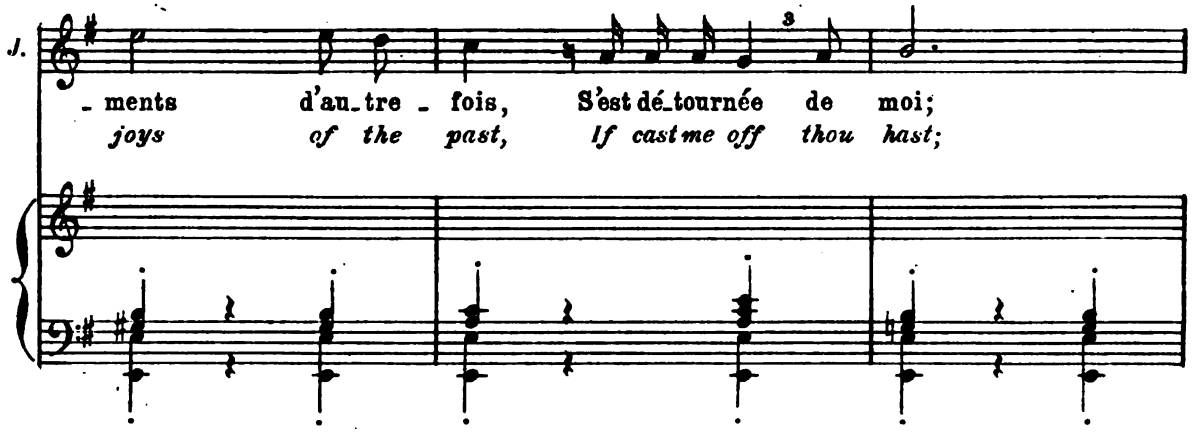
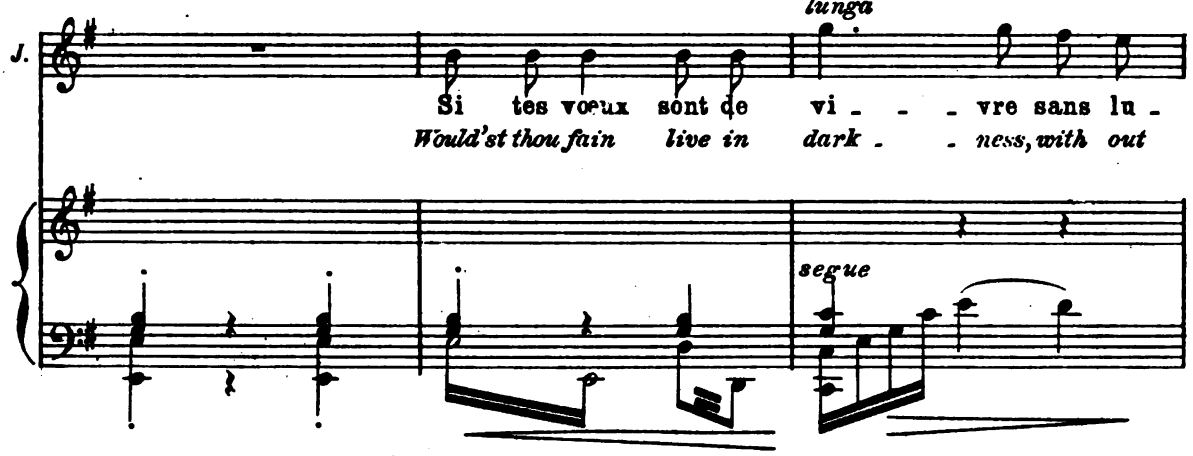
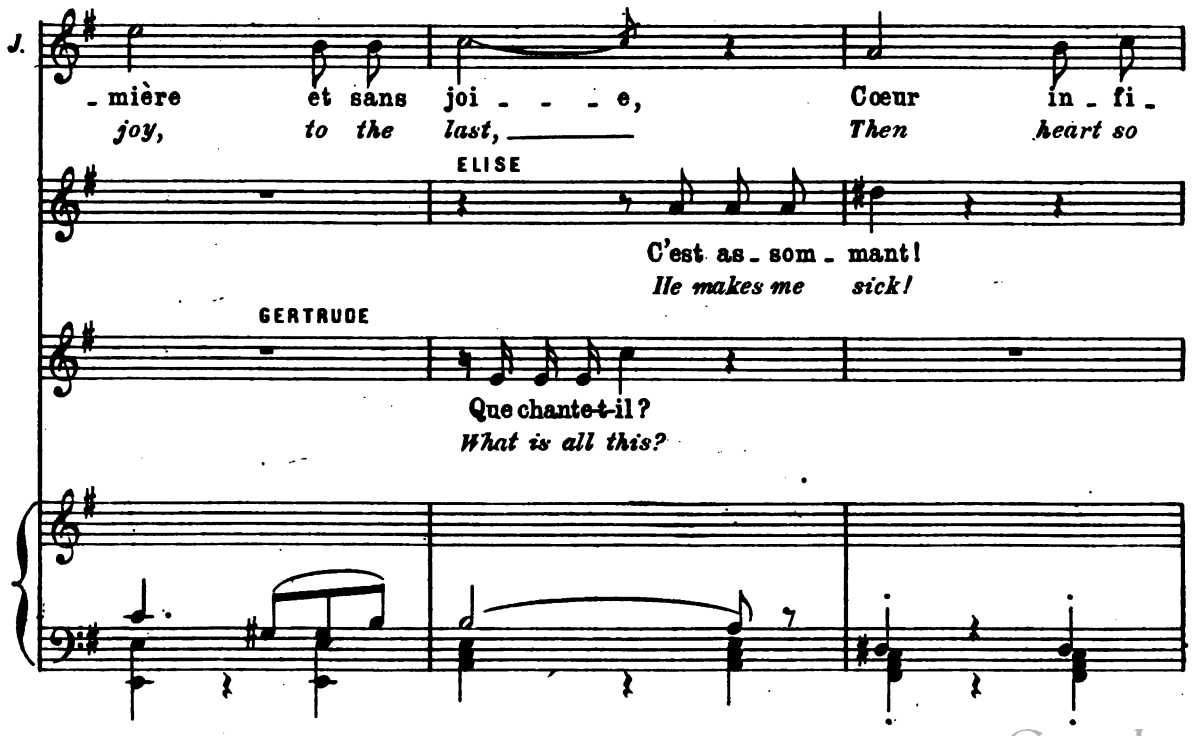
the song less agreeable, even tiresome, exchange expressions of boredom and raillery.



Eline and Madeleine, deceived in their hopes, jeer and kiss the singer unmercifully.





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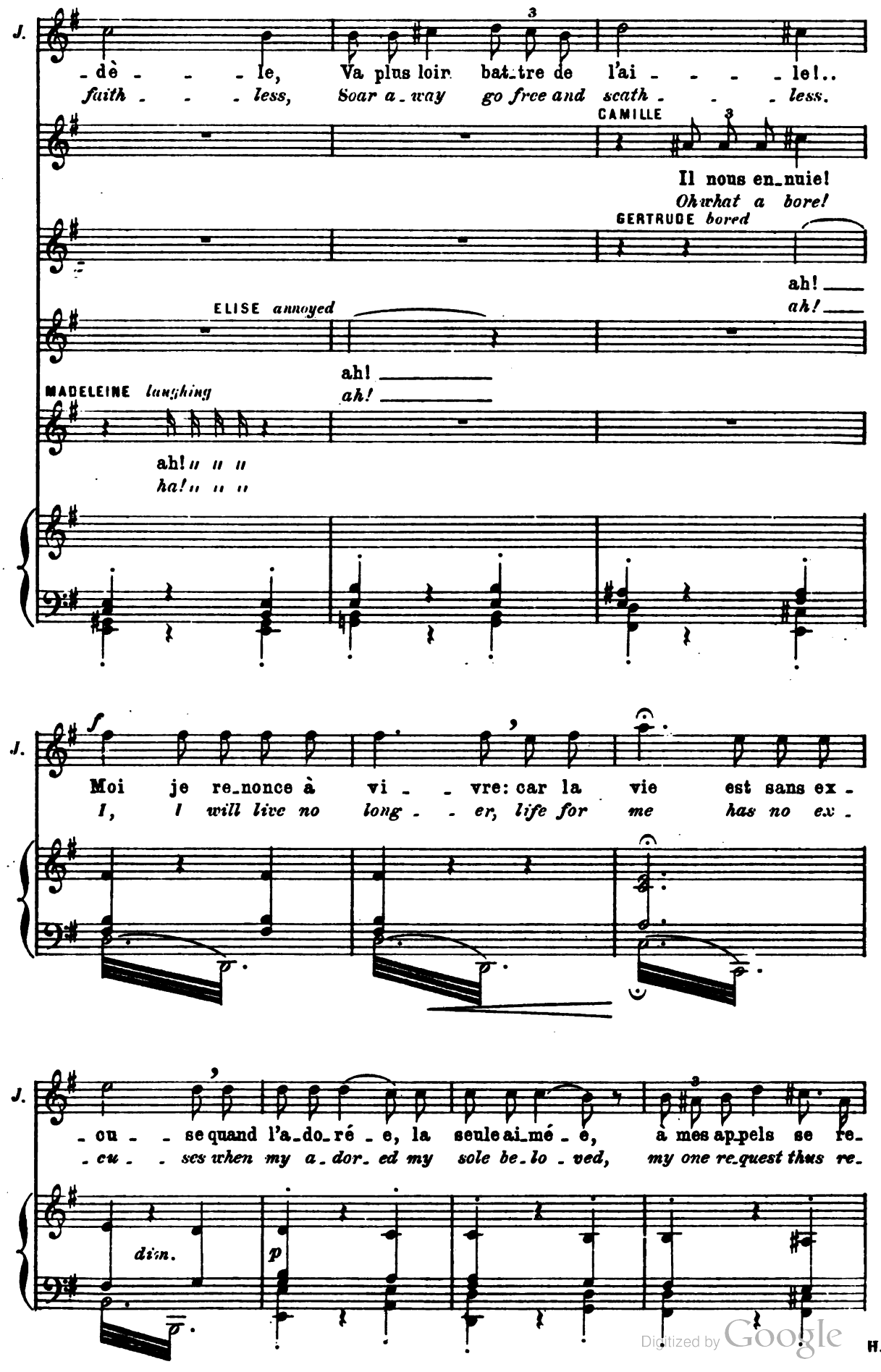

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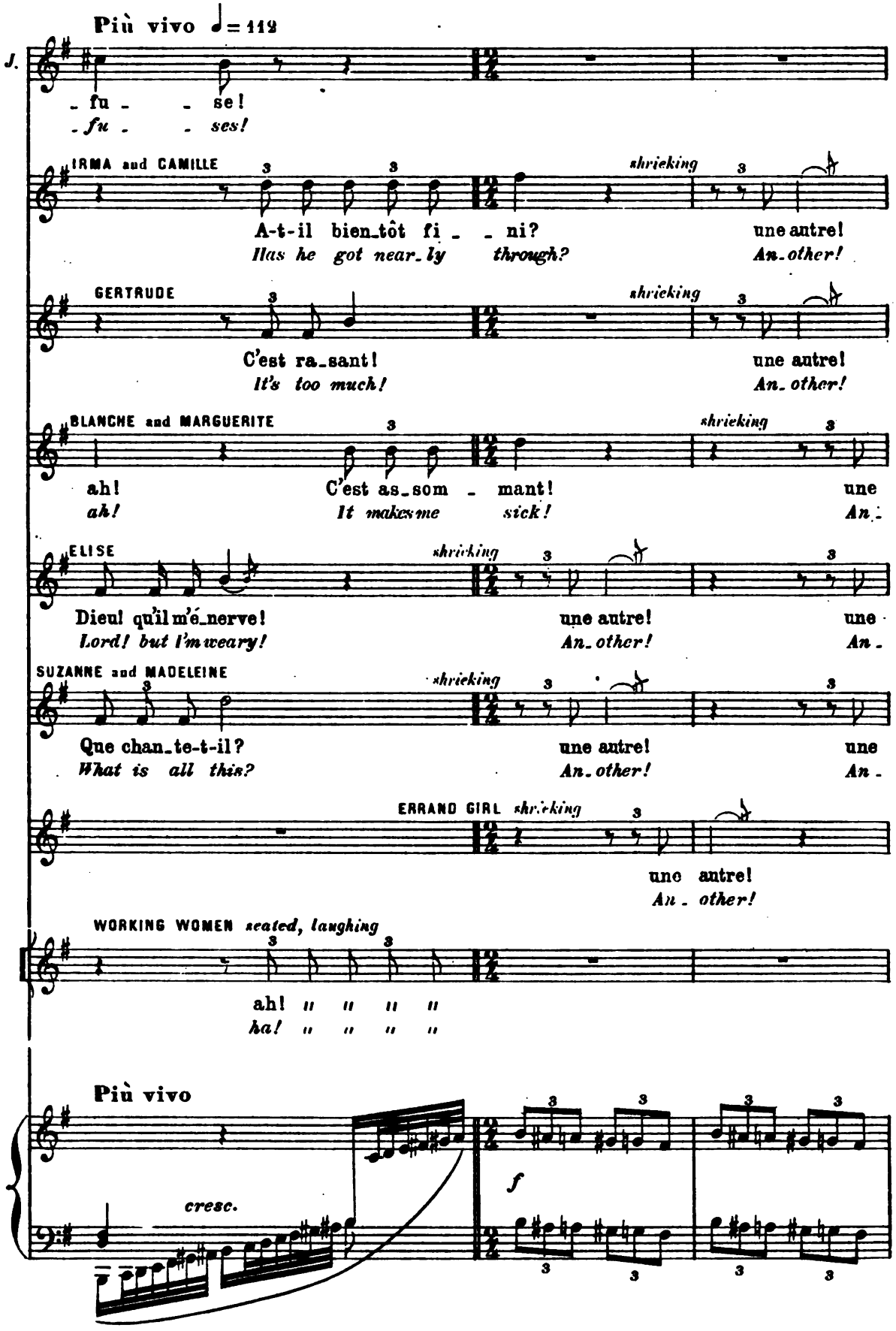

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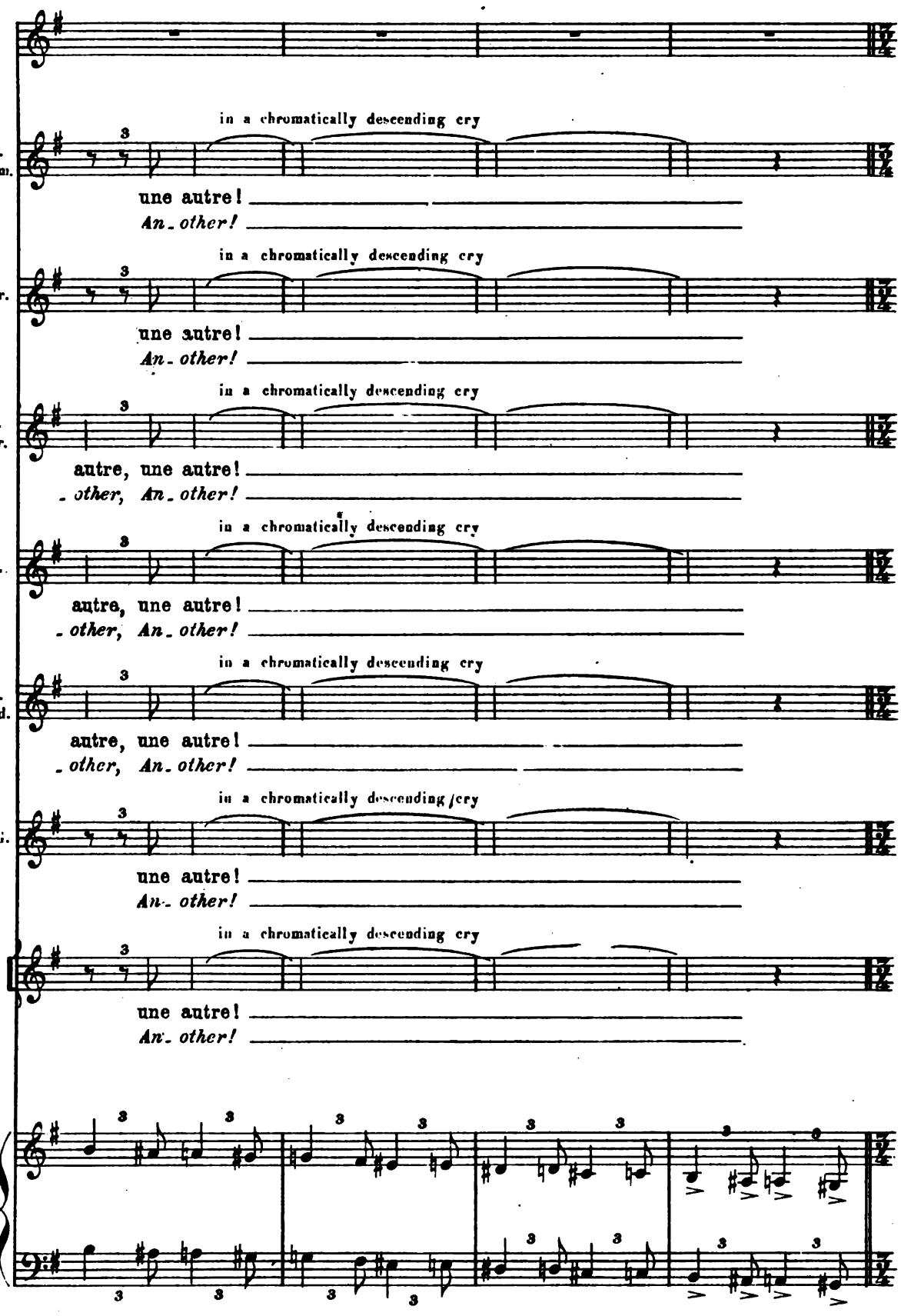

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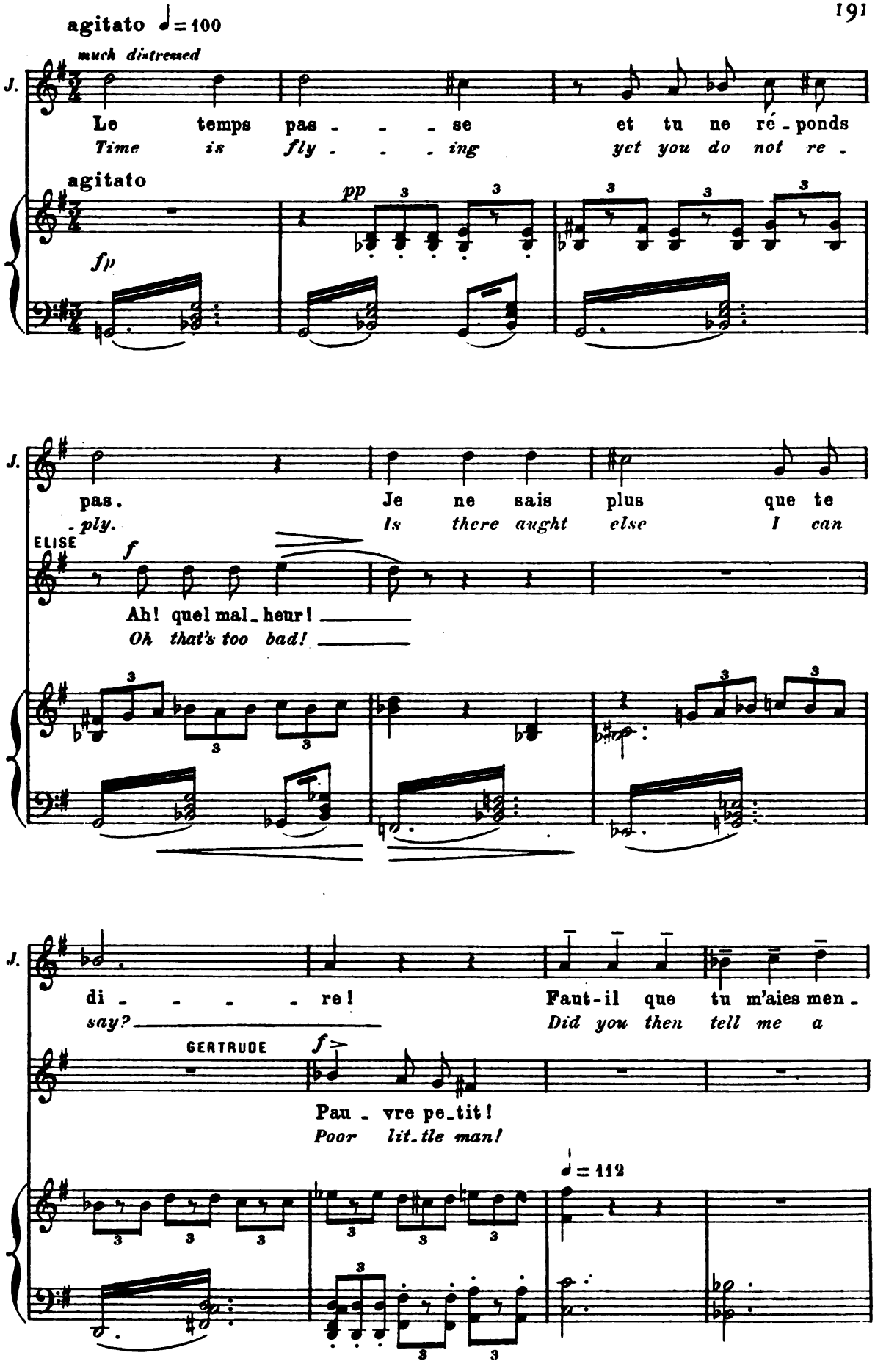

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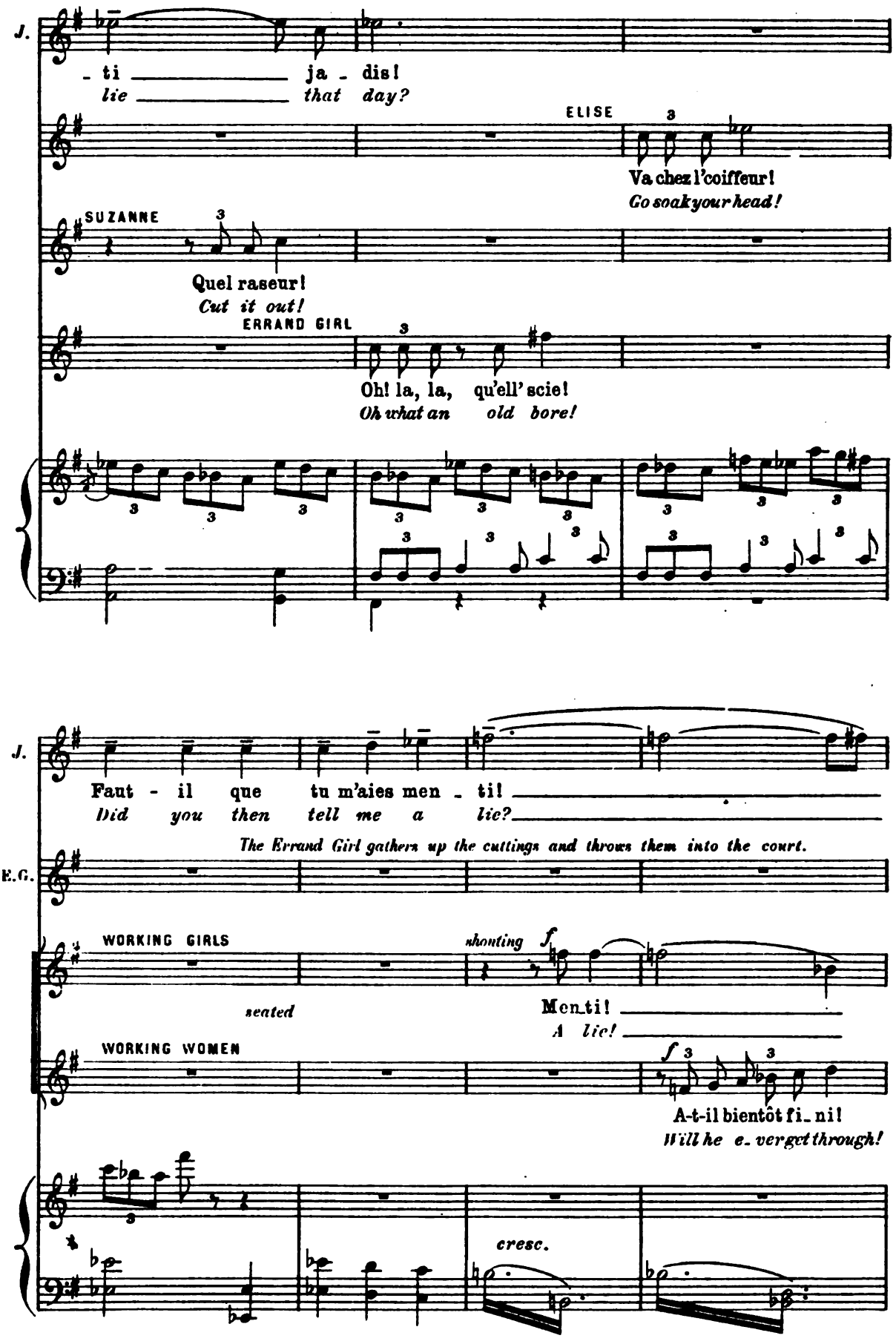

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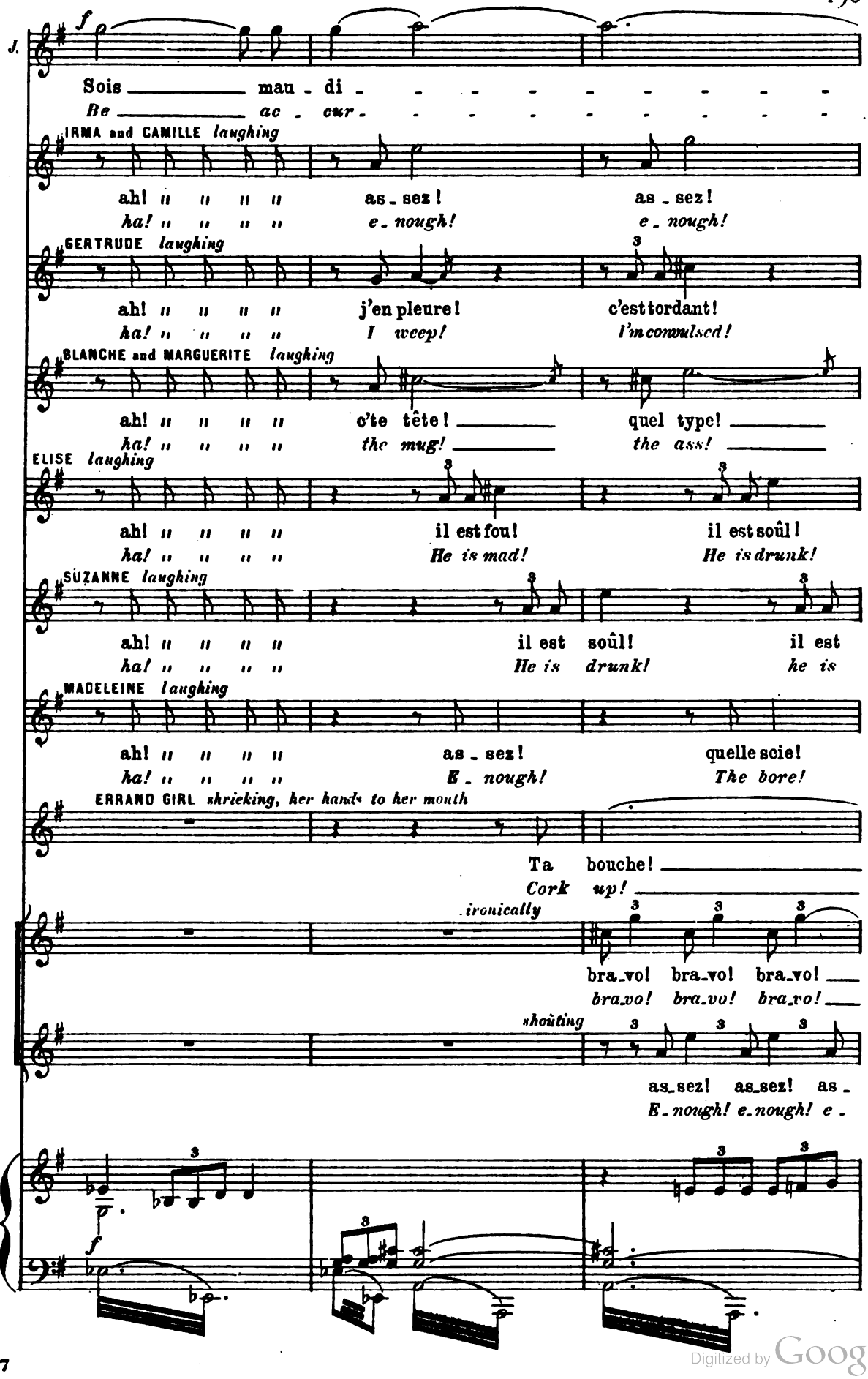

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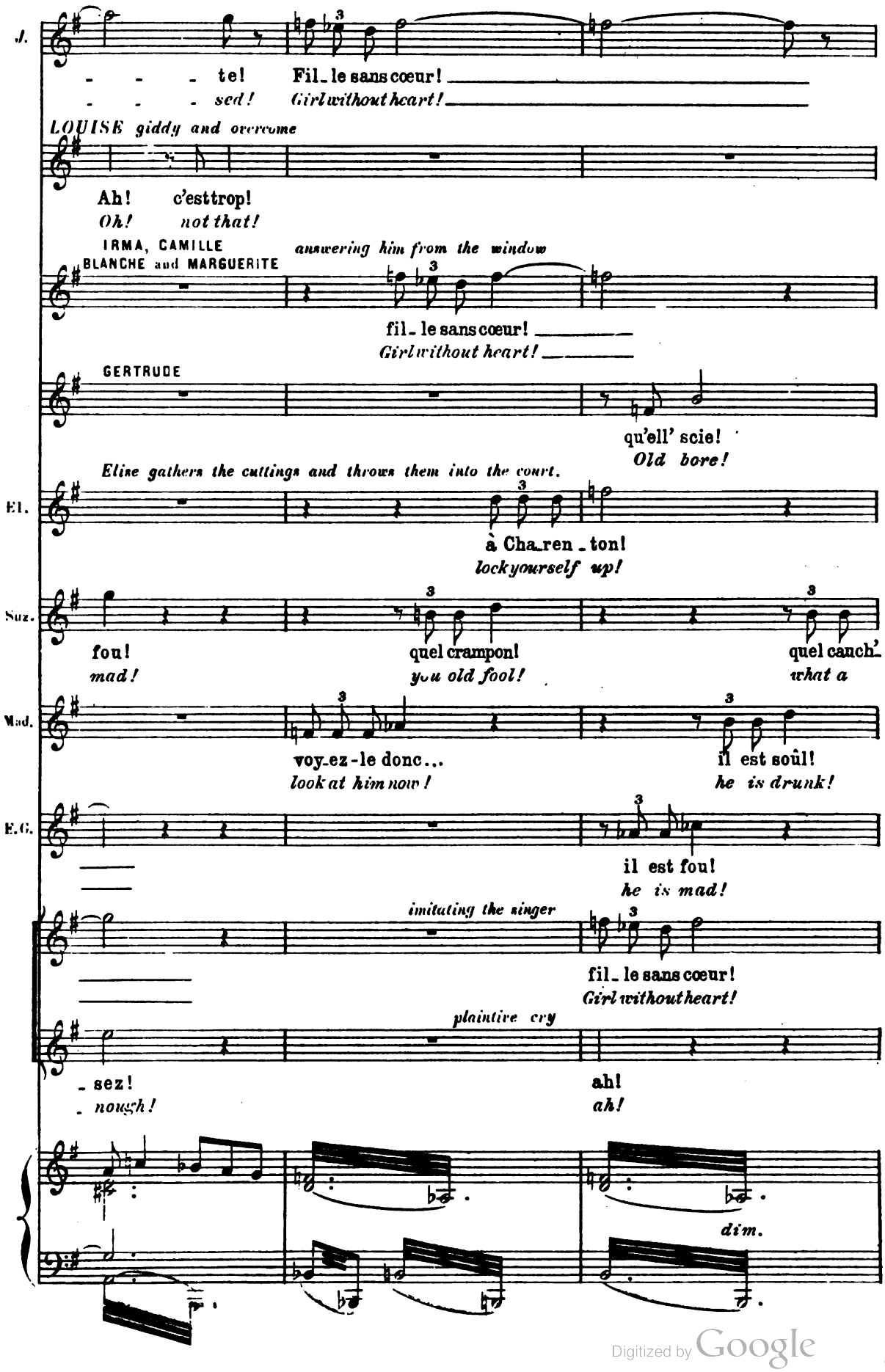

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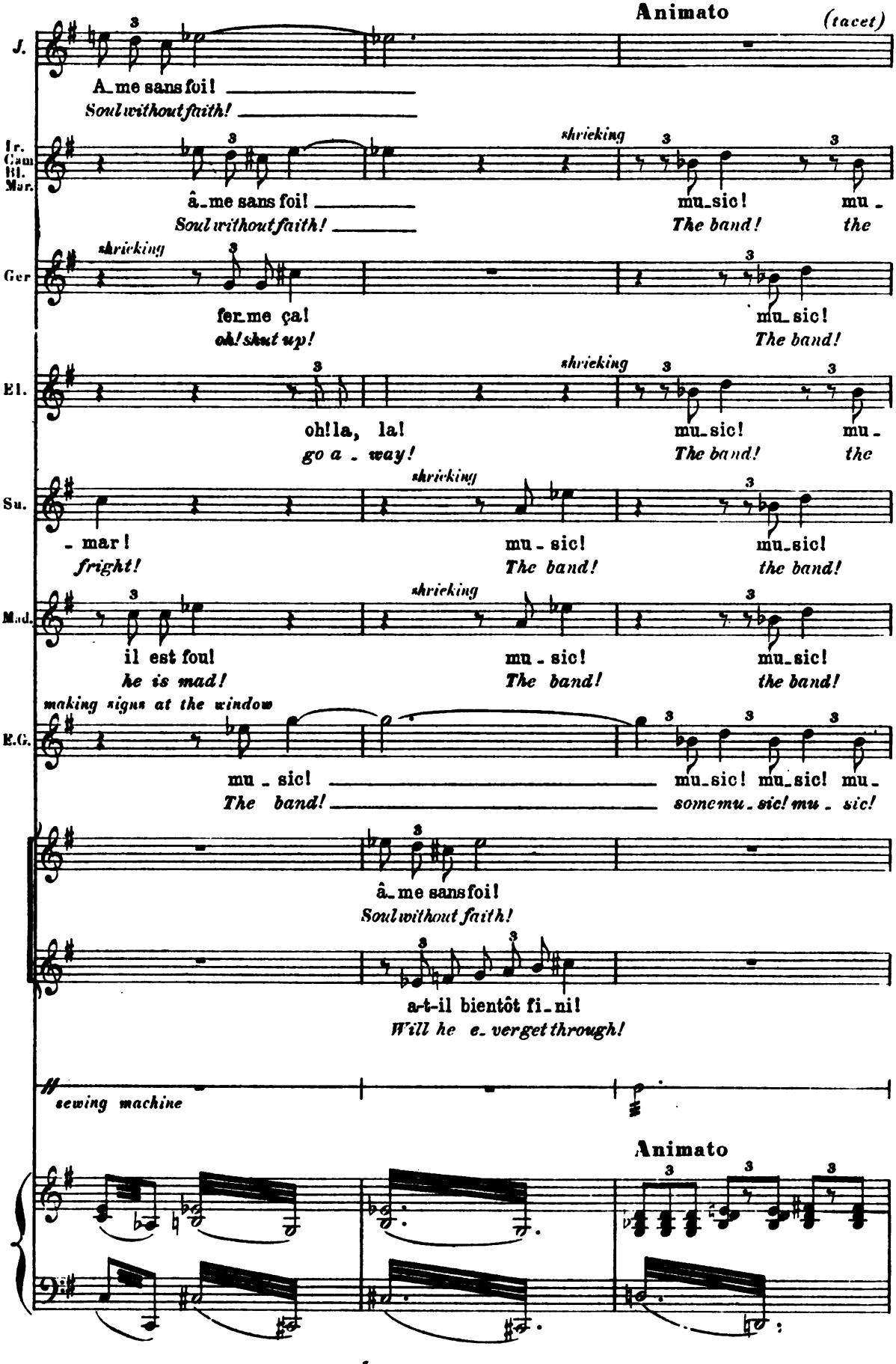

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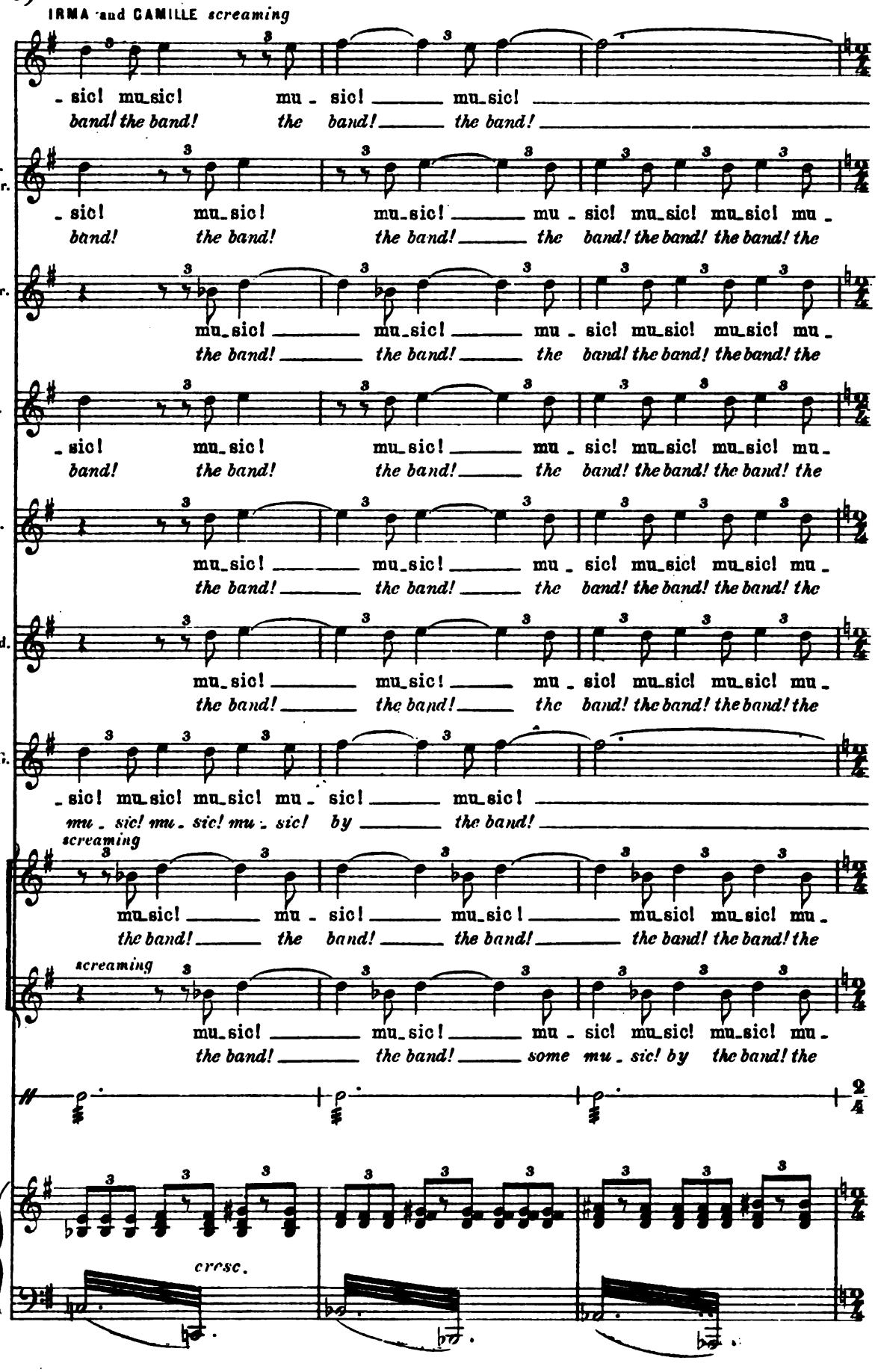

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Scherzando animato ♩= 120

The working girls dance and jump.

IRMA, CAMILLE and ERRAND GIRL

WORKING WOMEN

SOP.

- sic!

ALTI *band!*

- sic!

band!

f

Fanfare *off*

ff

f

Ir. Cam. E. G.

f

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

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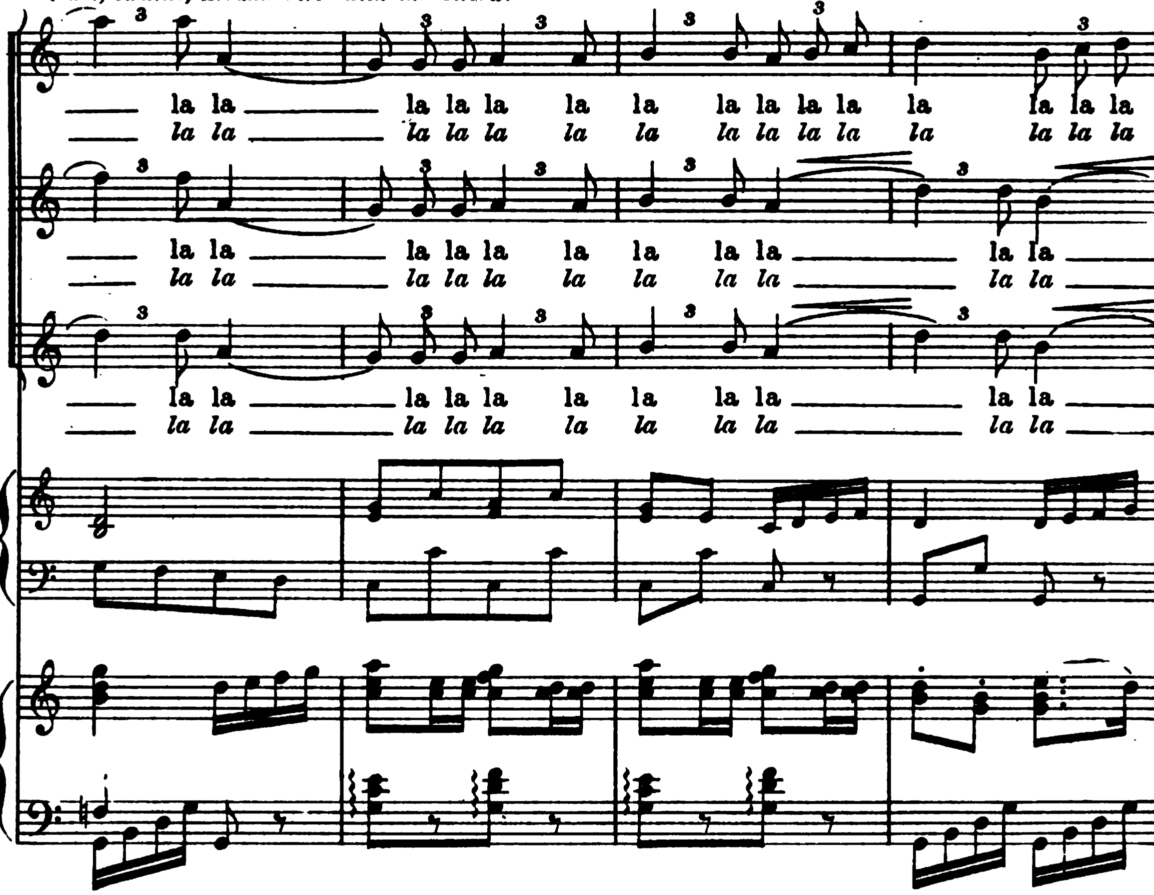
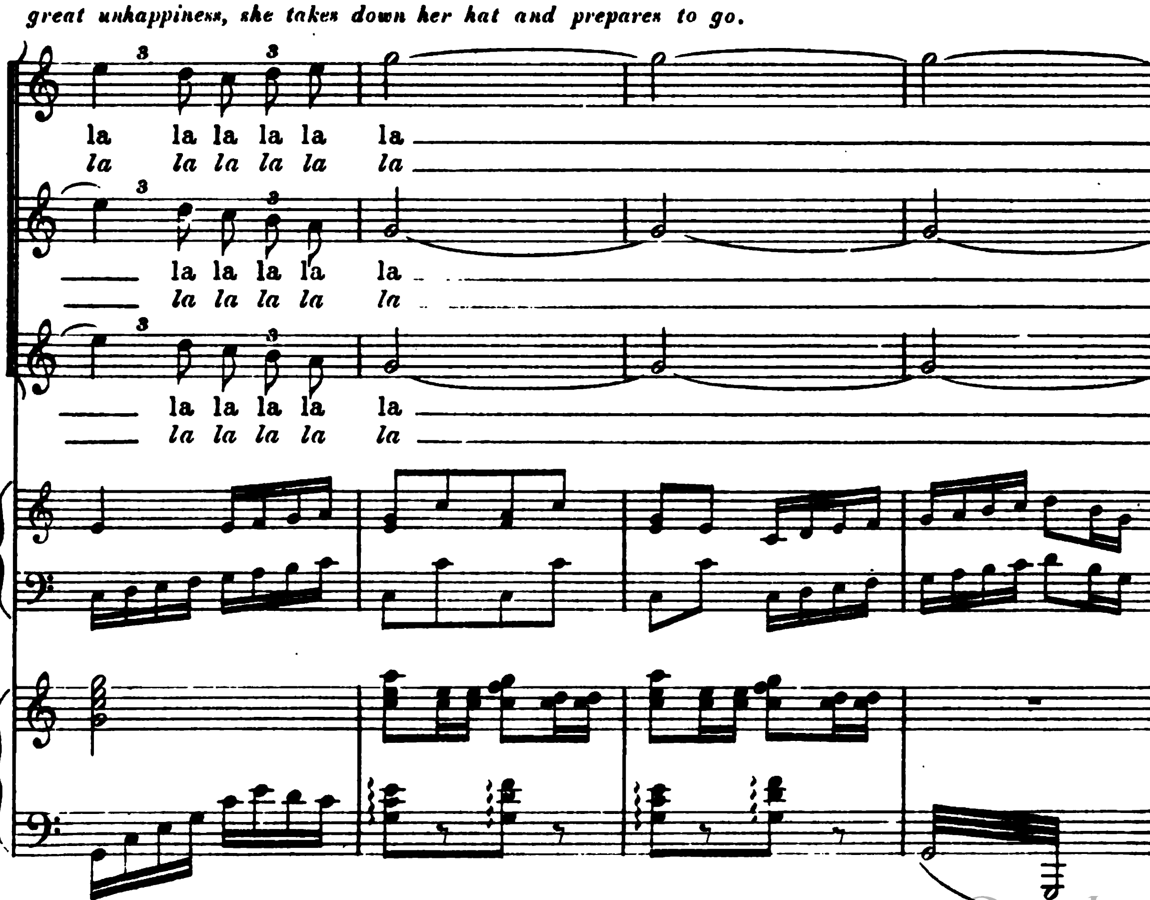
Irma, Camille, Errand Girl with the Chorus — *Louise rises, her face expresses*



great unhappiness, she takes down her hat and prepares to go.



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Gertrude perceives the distress of Louise.

Allargando

Meno animato ♩=104

GERTRUDE *to Louise*

Lou - i-se,
Lou - ise

laughter

ah! ha!

ah! ha!

ah! ha!

p

Other girls draw near.

ERRAND GIRL *looking out of the window*

Ger.

qu'a-vez-vous? ê-tes-vous souf-fran - - - te? Il s'en va!
what is this? are you feel-ing bad - - - ly? Now he's off!

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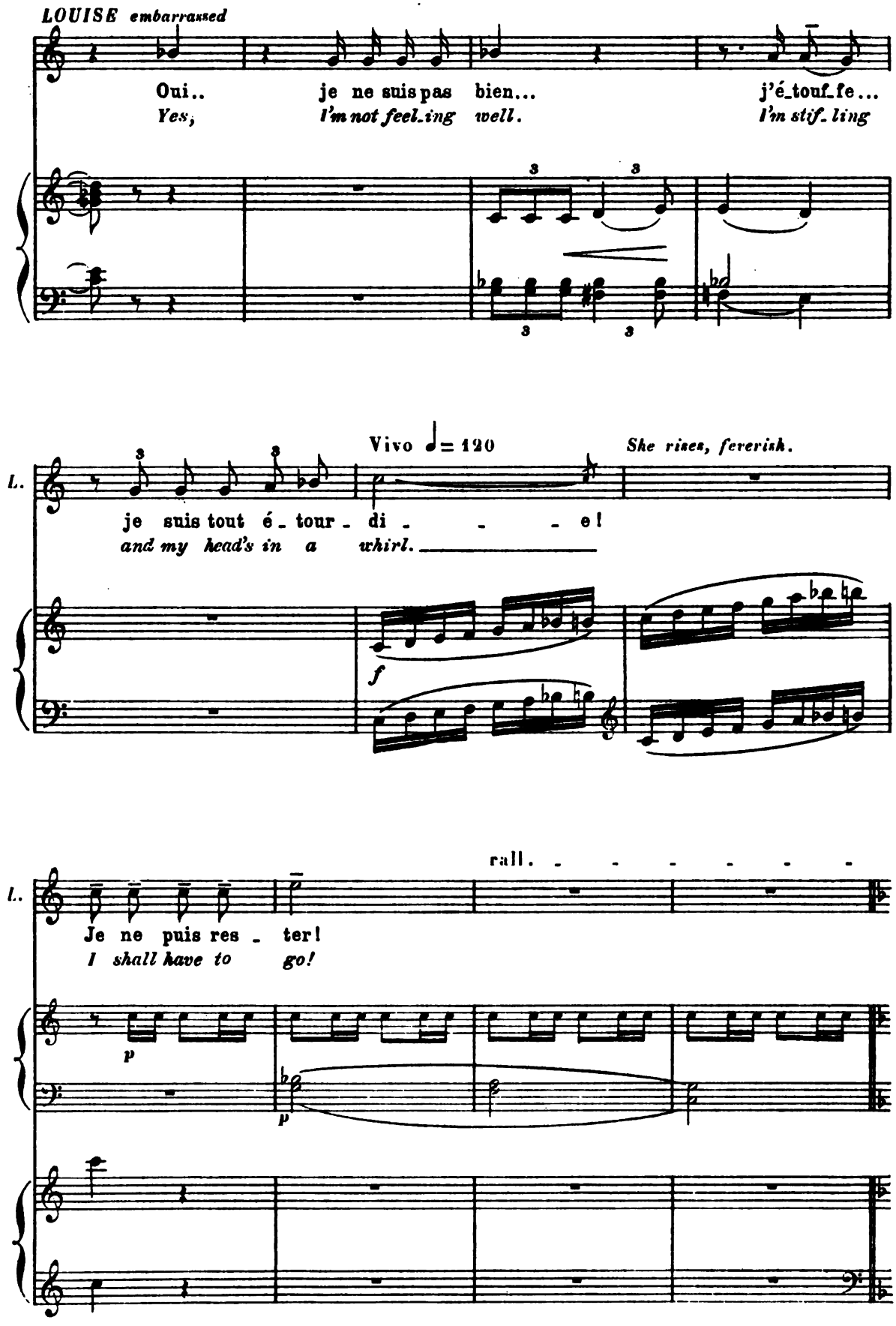

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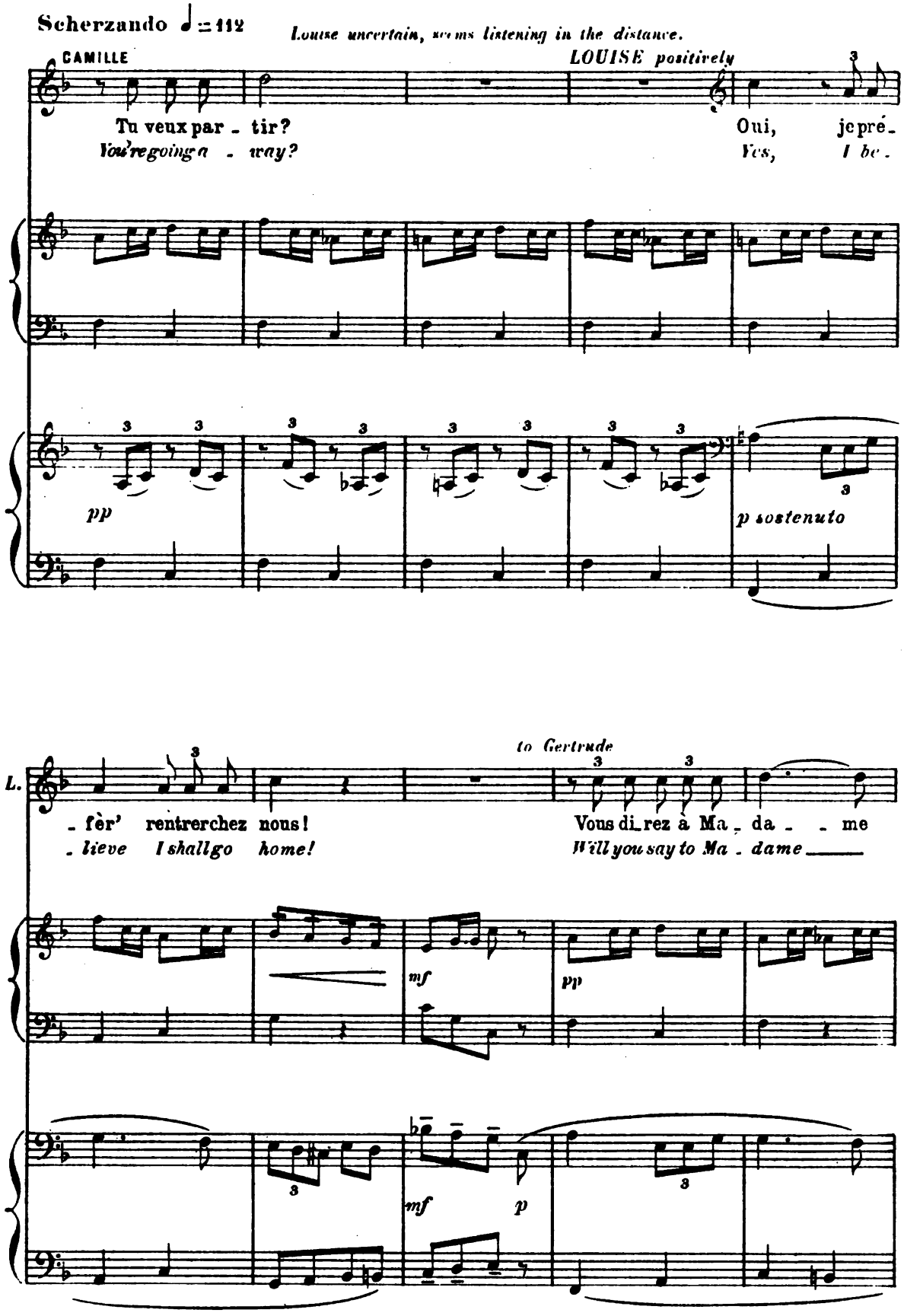

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She takes her hat and goes to the door.

L.

que j'ai dû m'en al_ler...
I was o_bliged to go.

cresc. *mf* *pp*

3

mf *p*

Other work girls surround her. Louise,

IRMA *solicitously*

Lou_i_se! qu'as-tu?
Lou_ise! *What's this?*

CAMILLE

Tu souf_fres?
You're ill?

pp

f *p*

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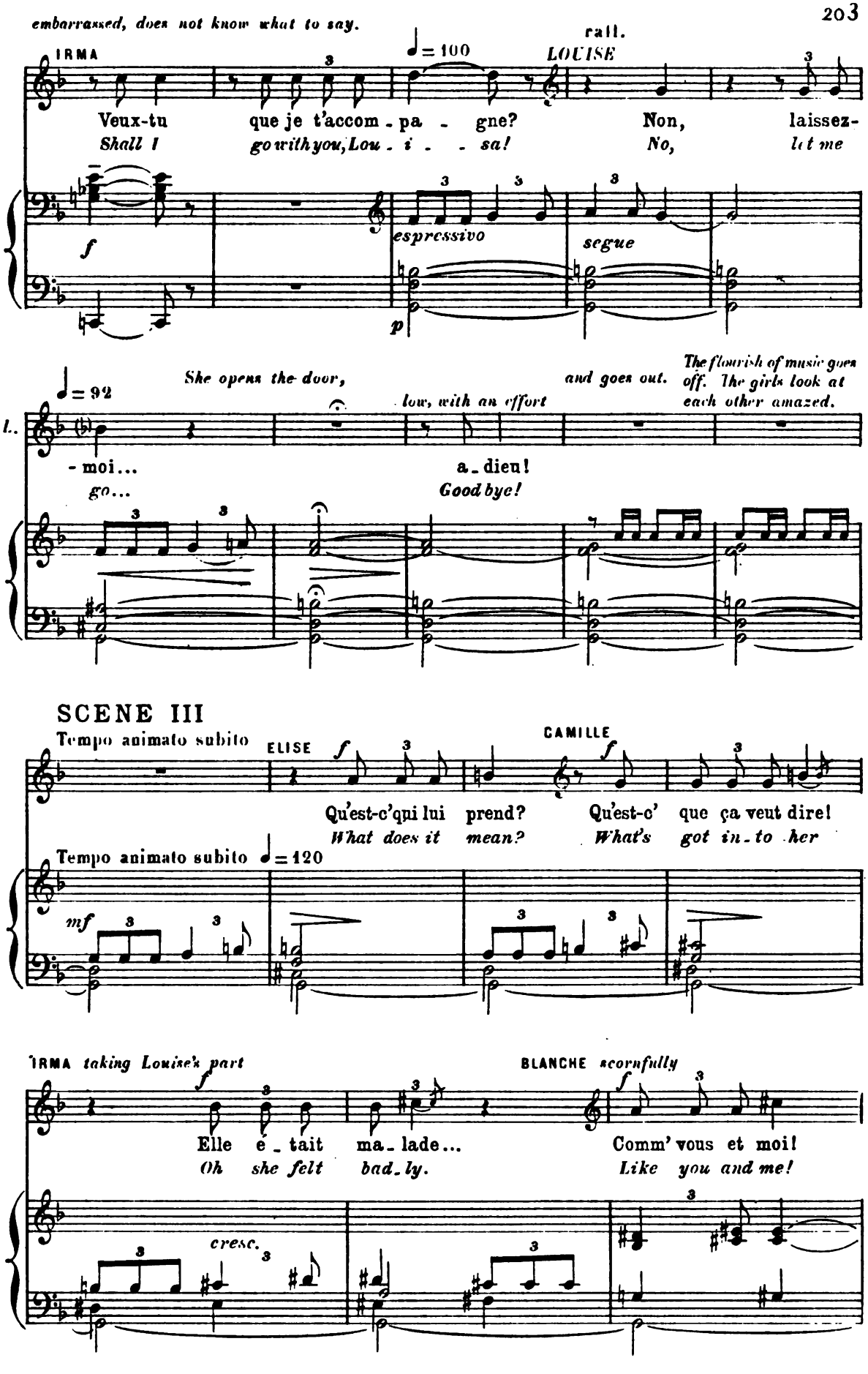

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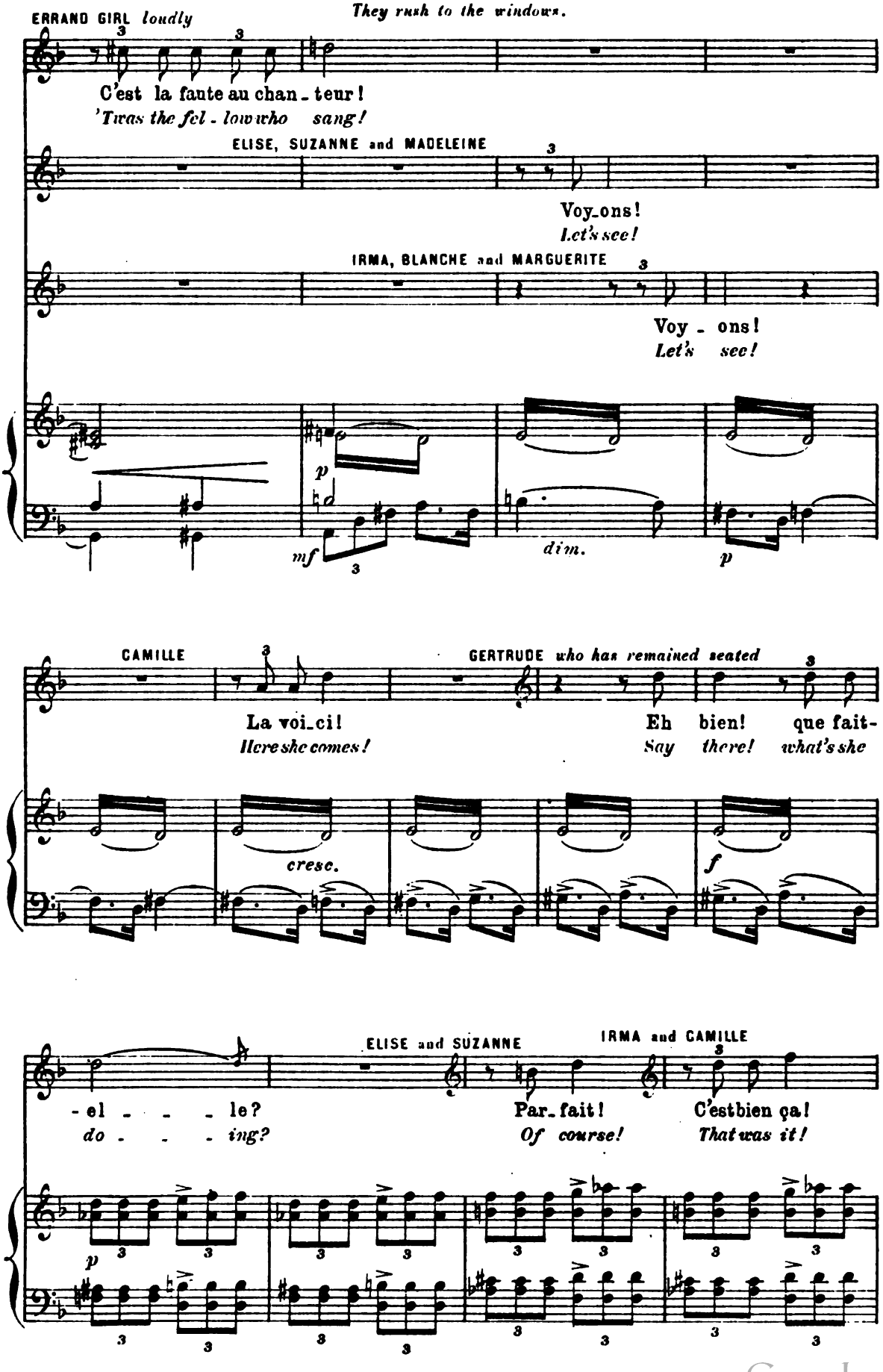

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The girls who were seated, rise and run to the win'ows.

Gertrude and the Forewoman raise their hands in dismay.

ALL *with amazement*

ERRAND GIRL, *in delight, screams*

Ah! Ils part'nt en prom'-

Ah! *They've gone for a*

p *f*

She rolls on the floor.

ALL *laughing in shouts*

E.G.

-nade! ah!

walk! *ha!*

Vivo

mf *cresc.* *ff*

Rideau

Curtain

All

Accelerando

fin du deuxième acte.

End of second act.

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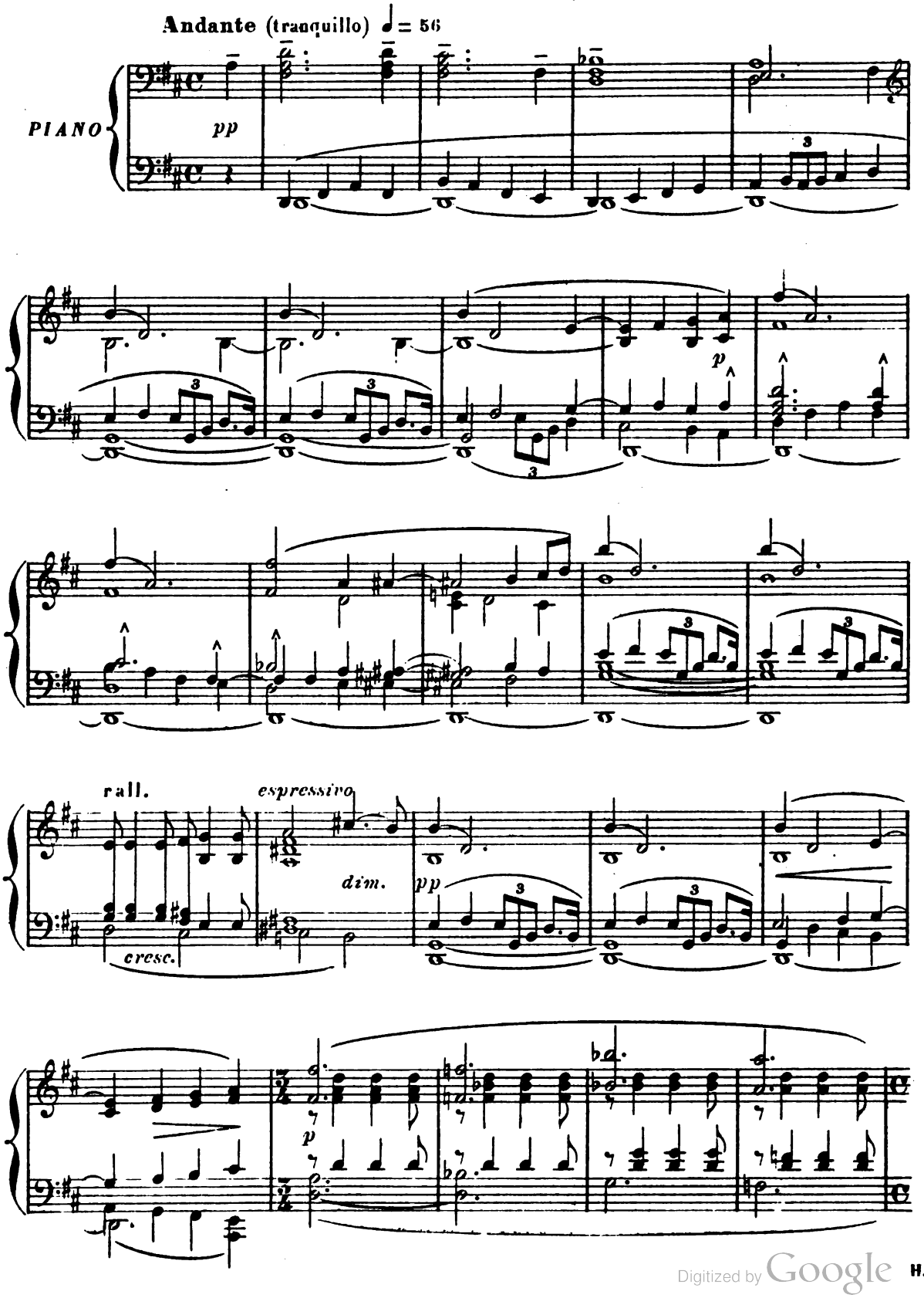
Act III

PRELUDE

« Vers la cité lointaine.... »
« Toward the distant city... »



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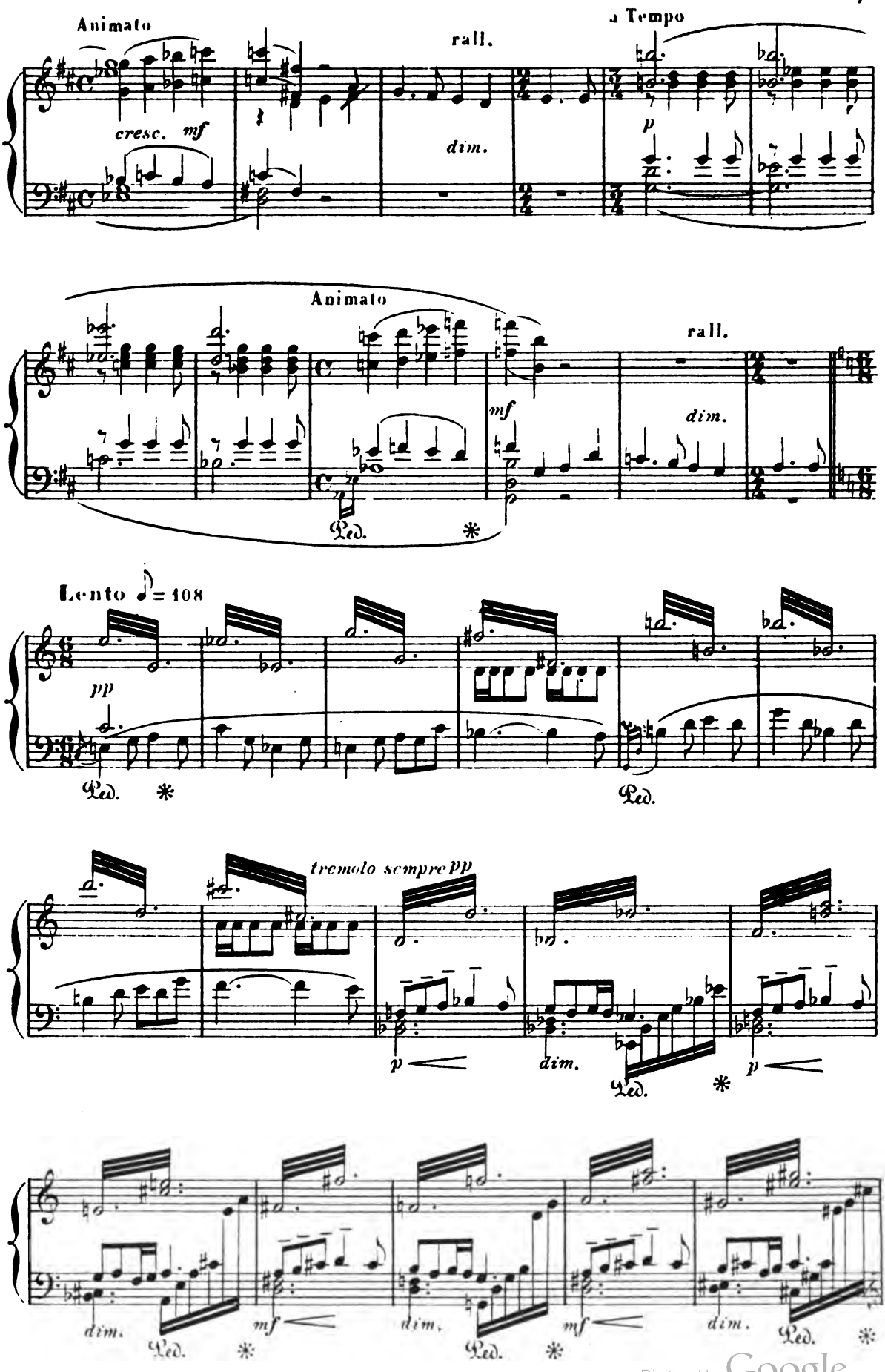

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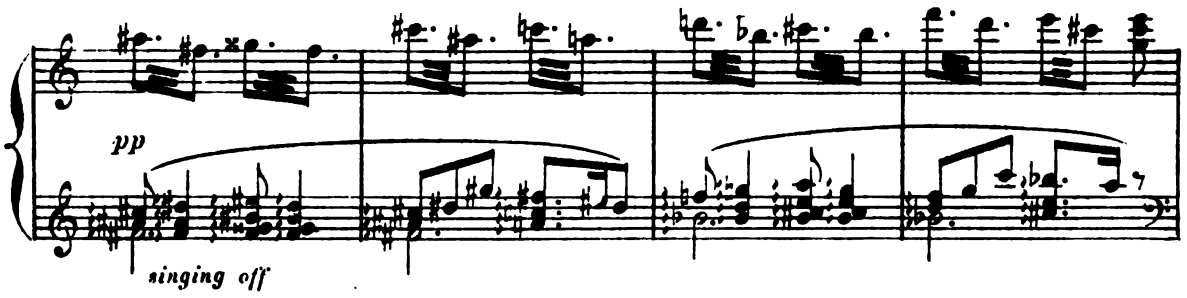

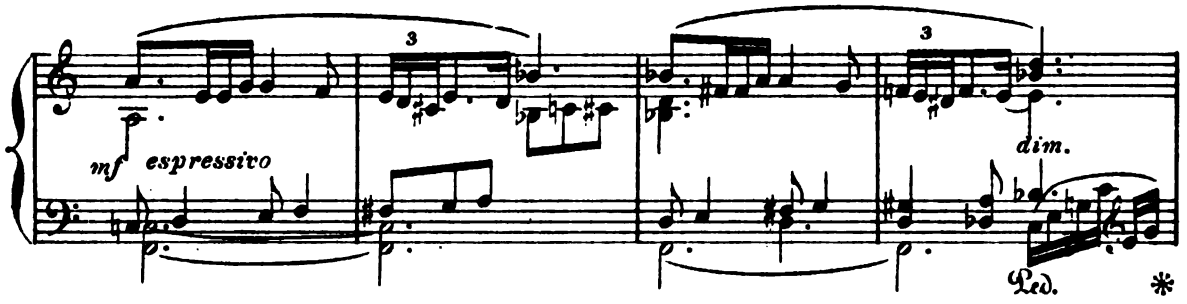

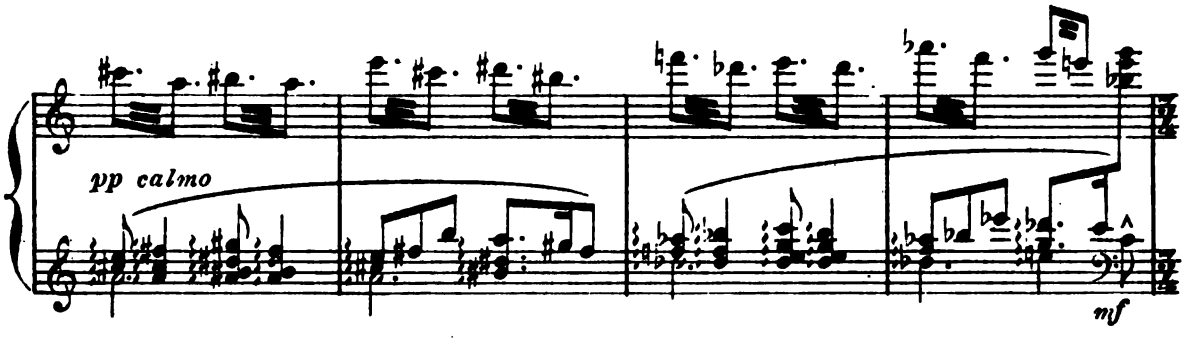

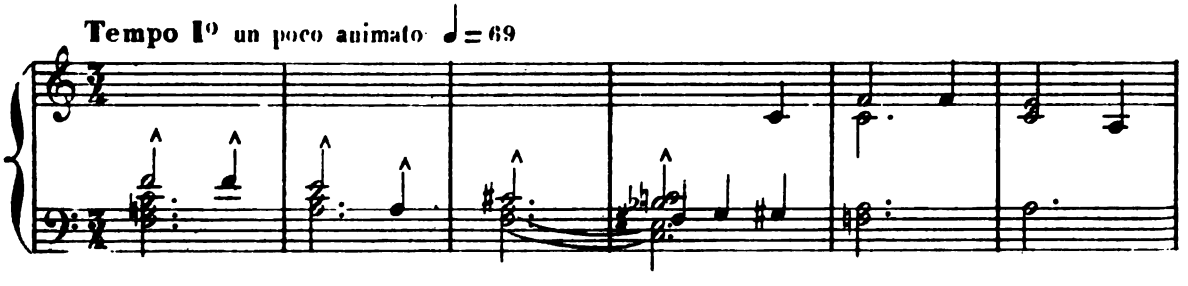

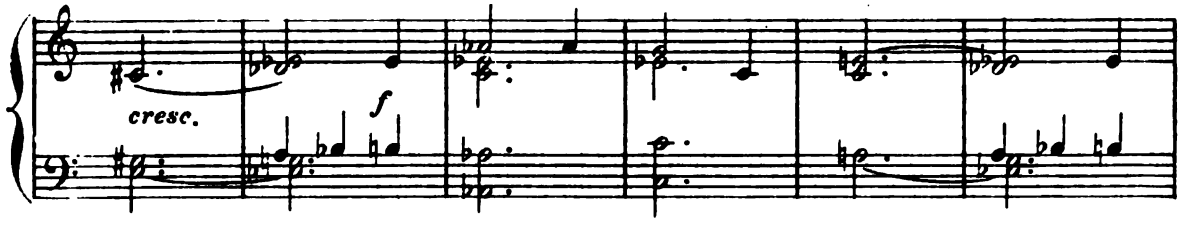

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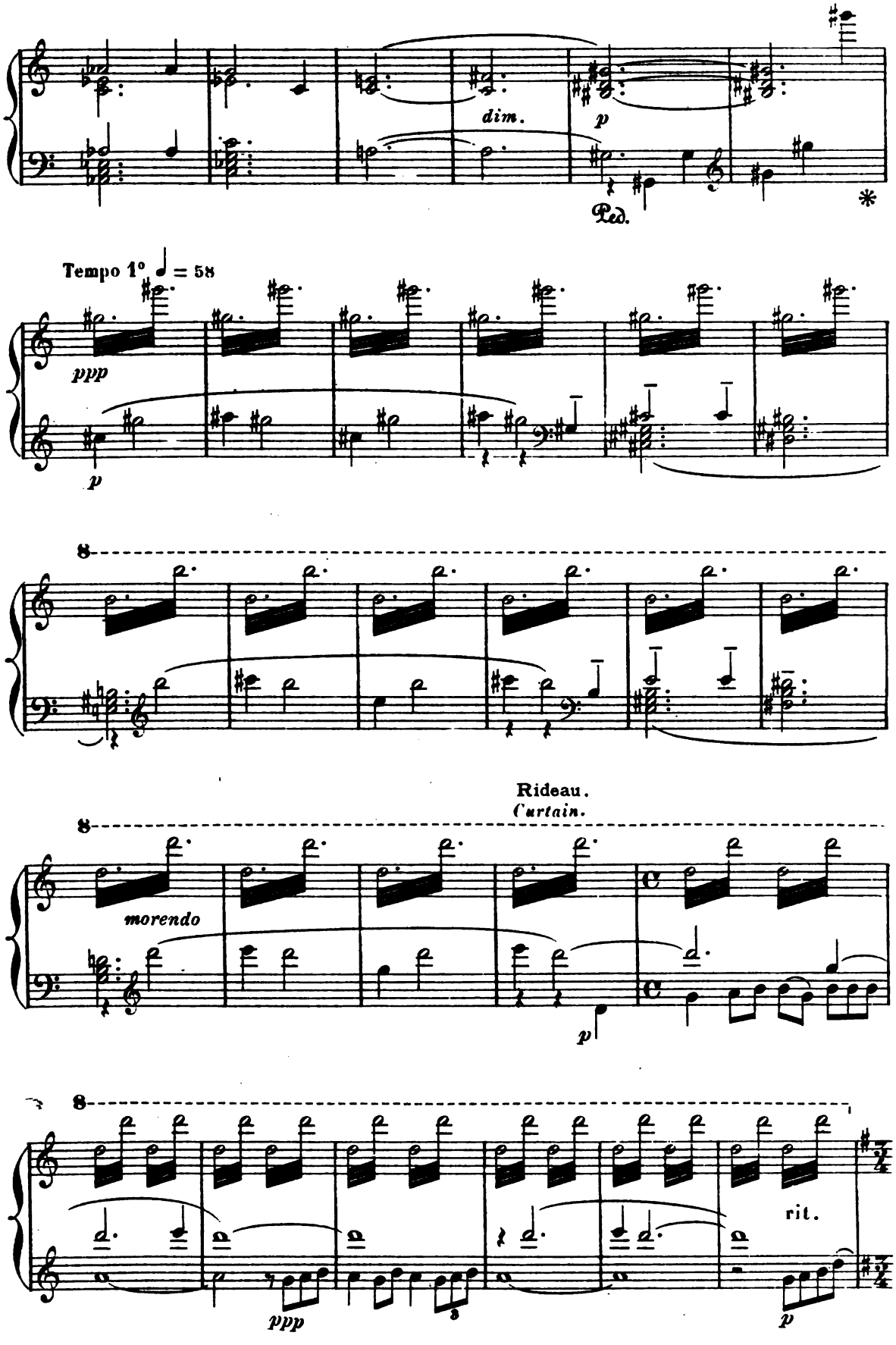

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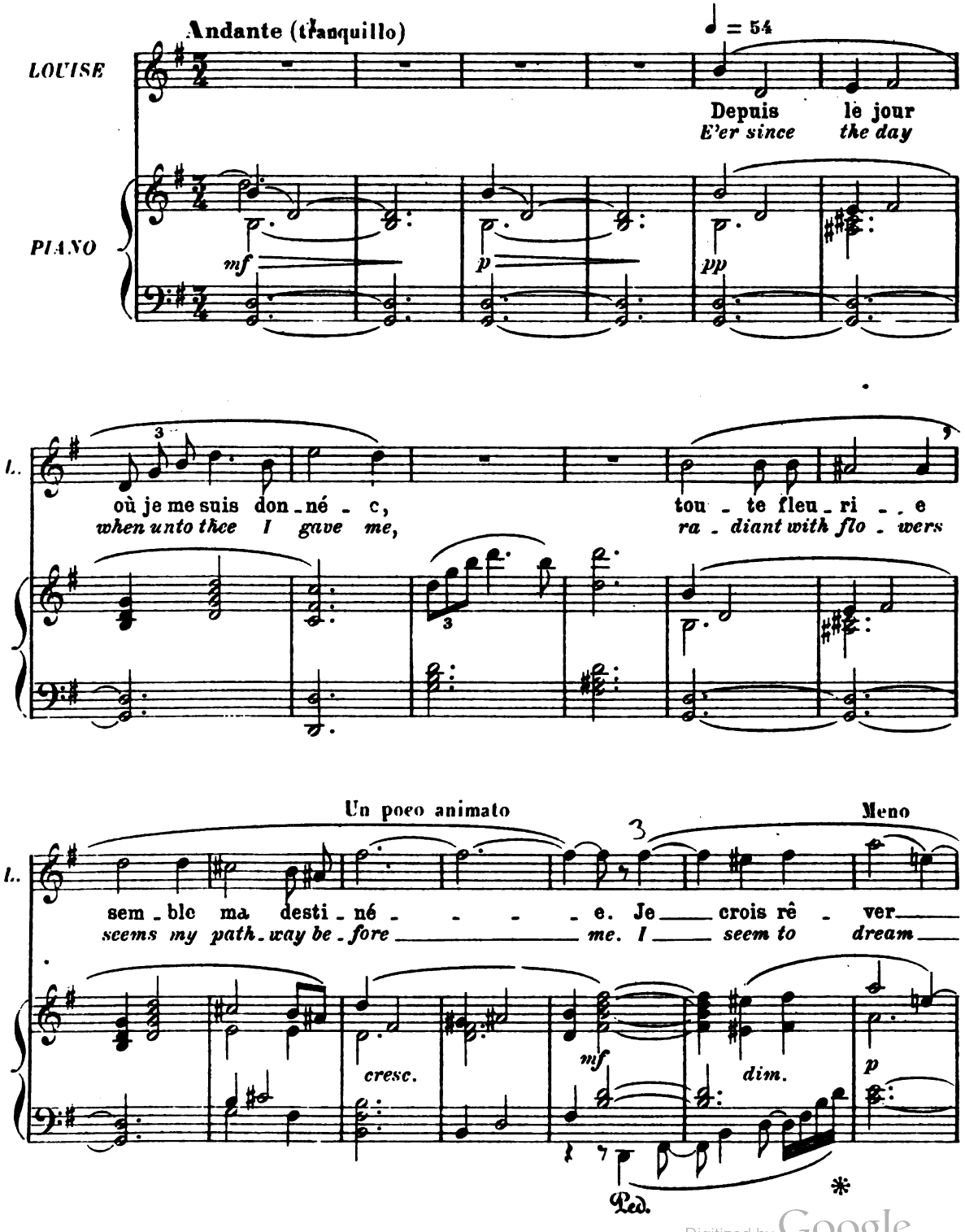
A little garden on the side of Montmartre. To the left a small one-storeyed house with an uncovered porch and vestibule. Beside the house, down stage, a small door in a wall.

To right some scaffolding. At the back a hedge: betwen the hedge and the scaffolding, a gate of slats. A garden path along the hedge. Beyond, the roofs of the neighbouring houses rise in tiers. Panorama of Paris. Almost twilight.

SCENE I

As the curtain rises, Julian, book in hand, seated by the house, seems lost in pleasant meditation. Louise her elbow on the balustrade of the porch, looks at him, smiling and affectionate, and then goes to him.



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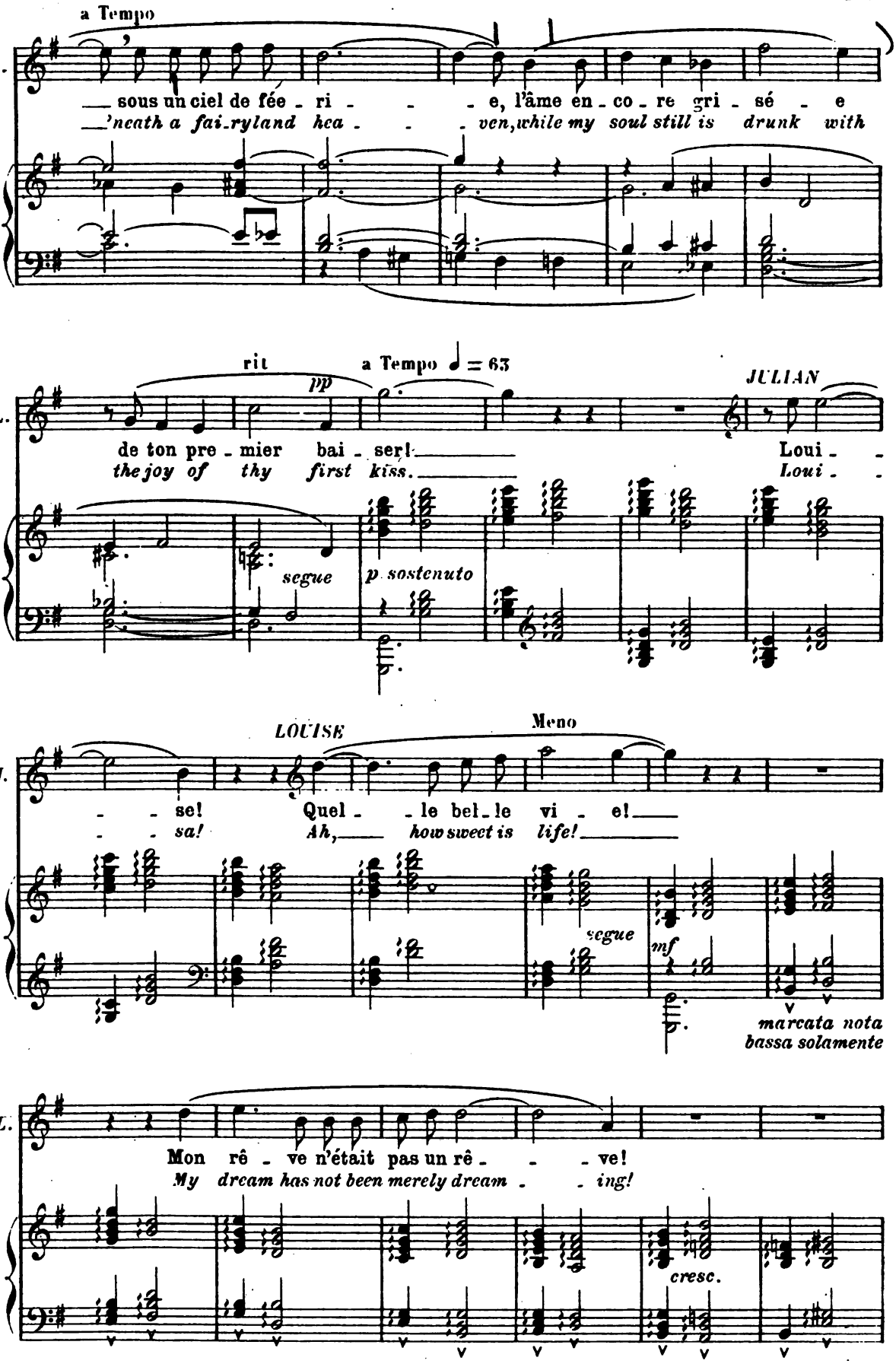

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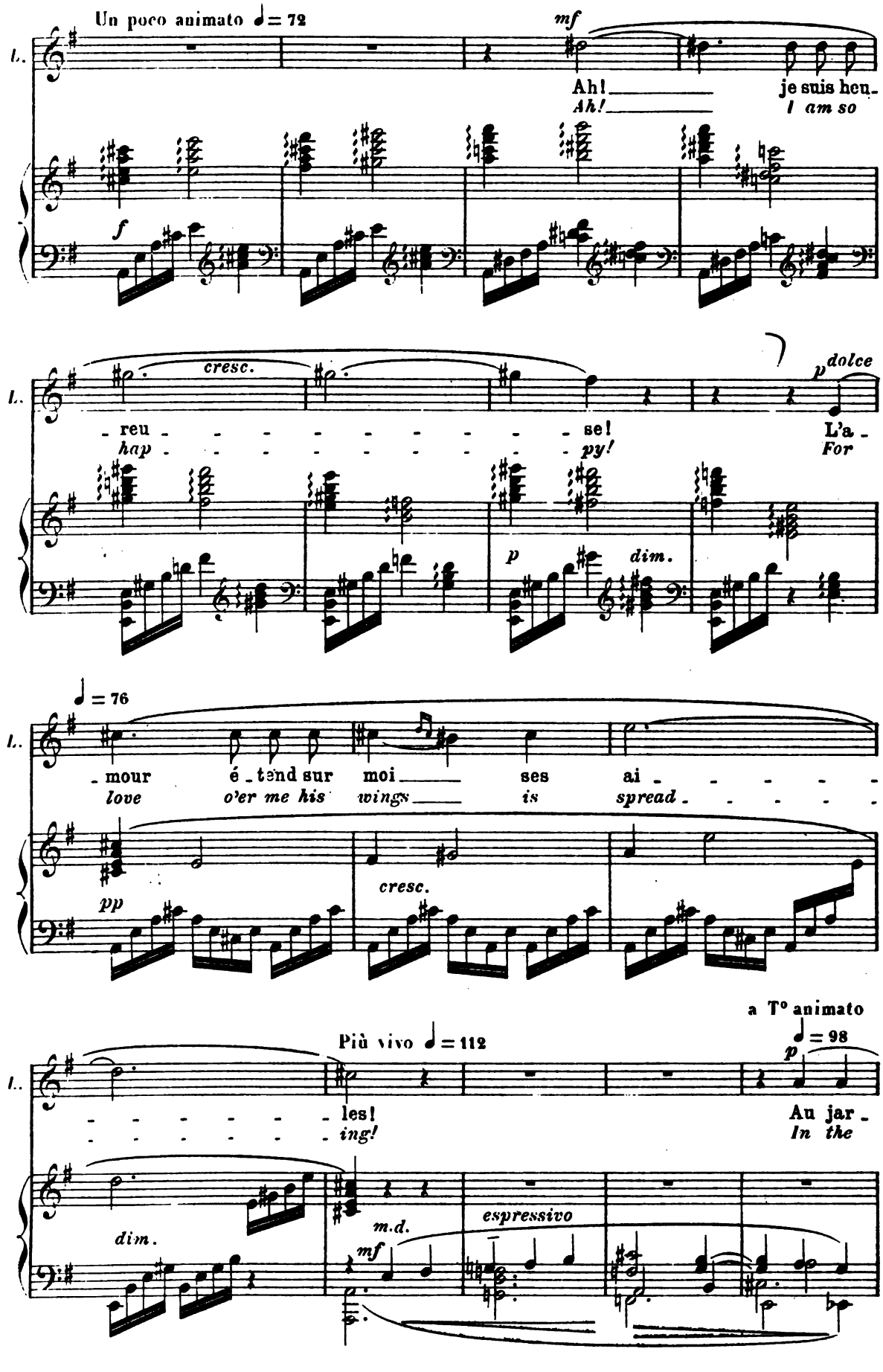

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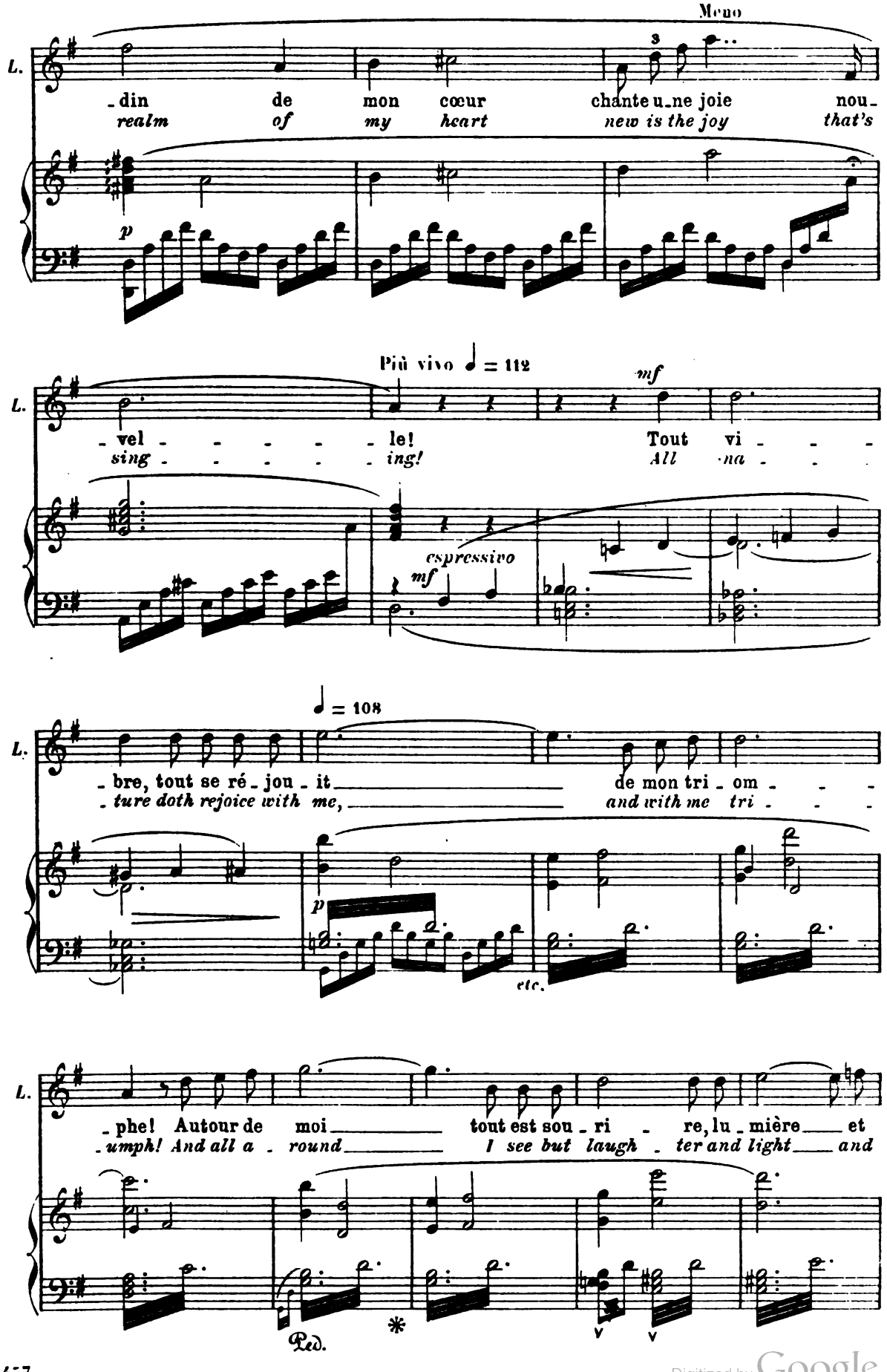

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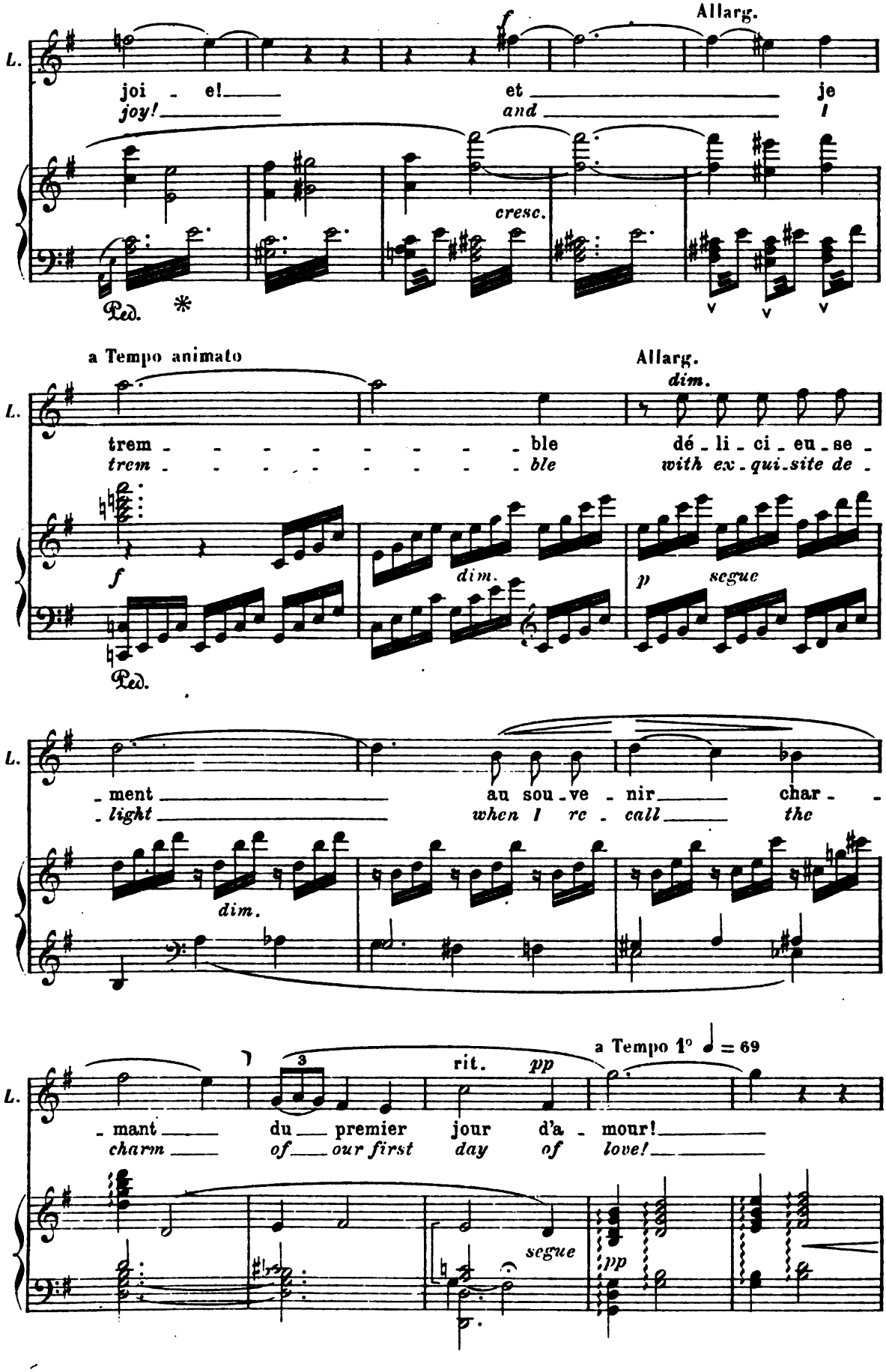

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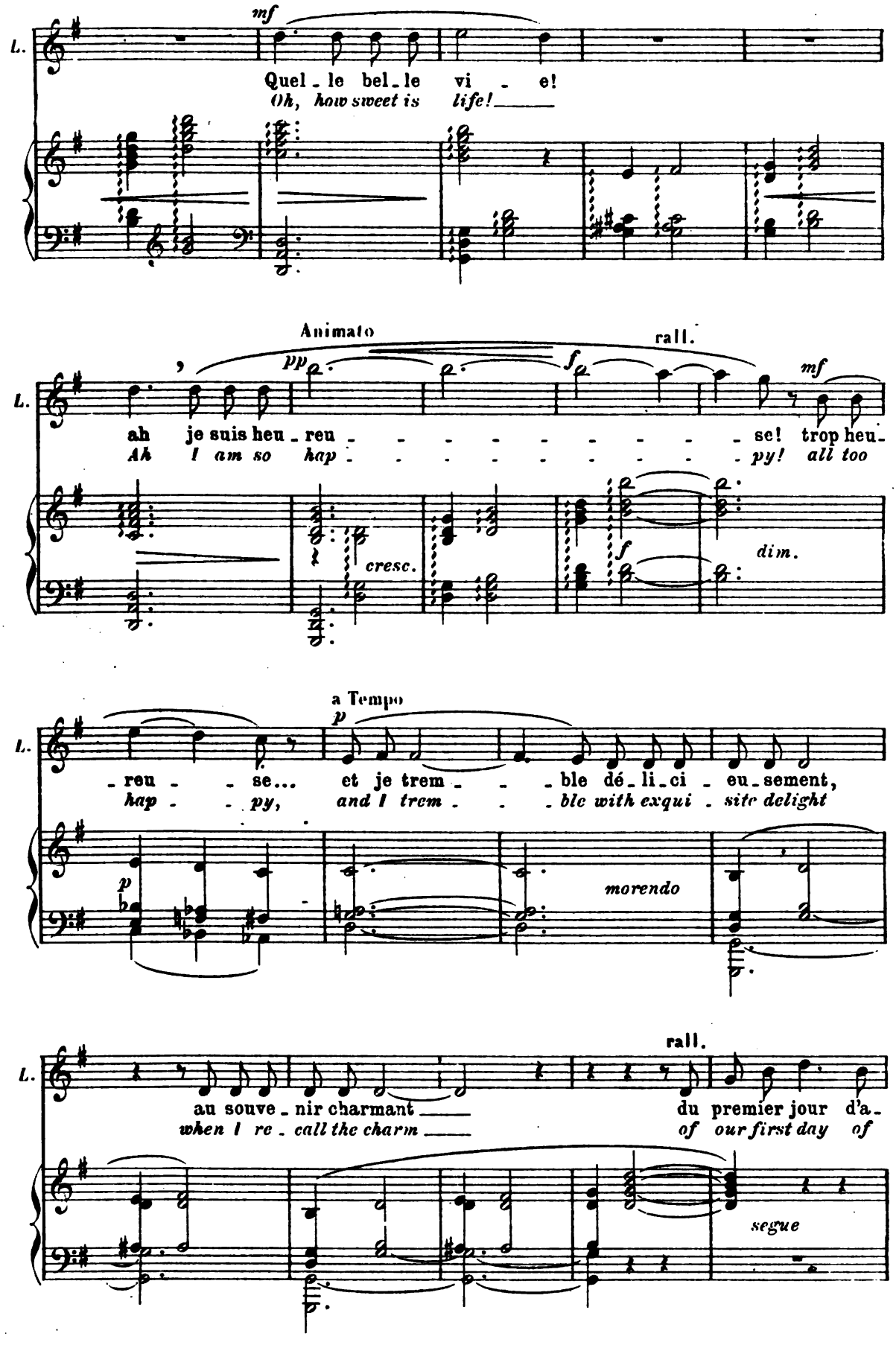

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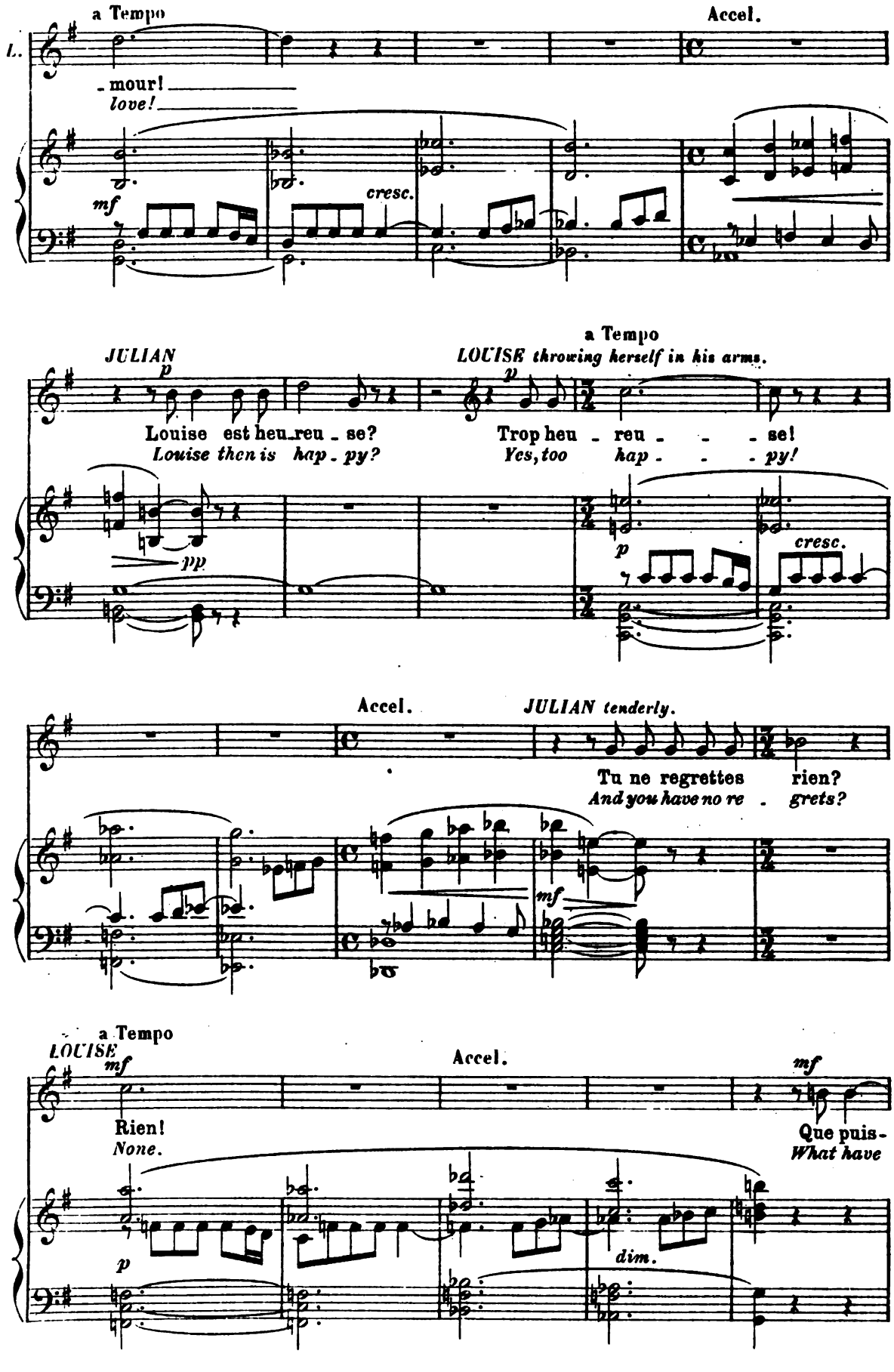

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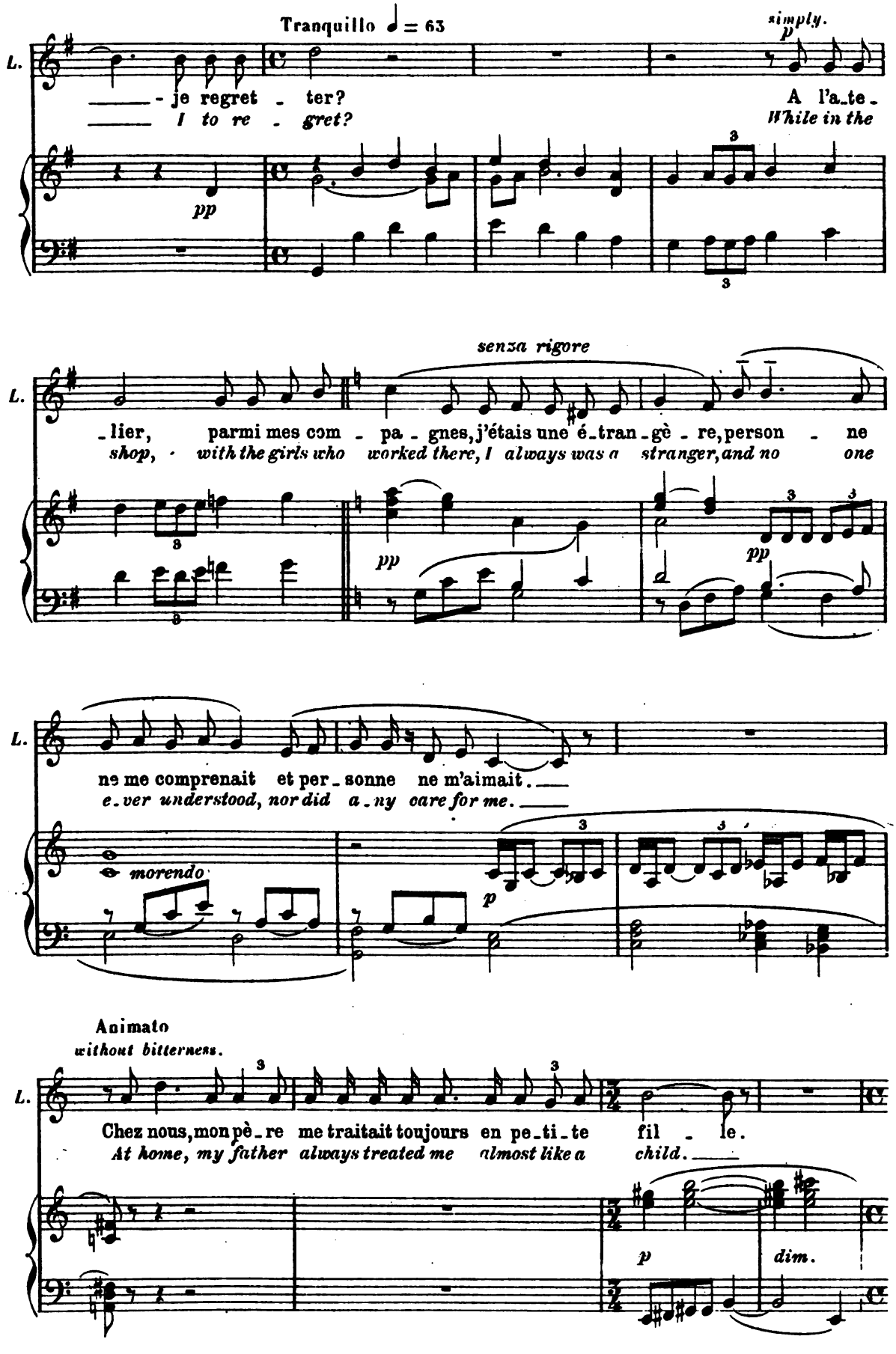

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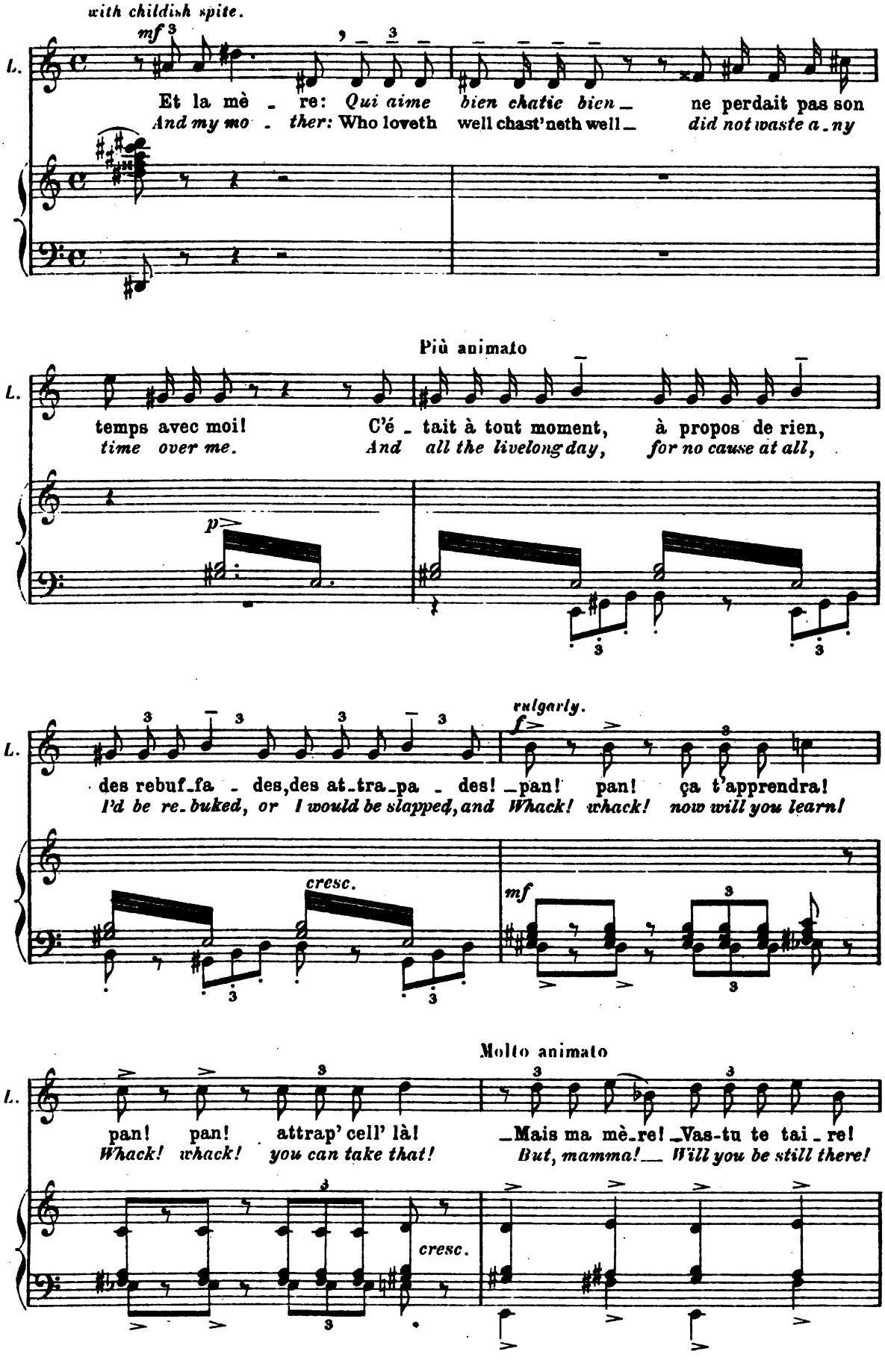

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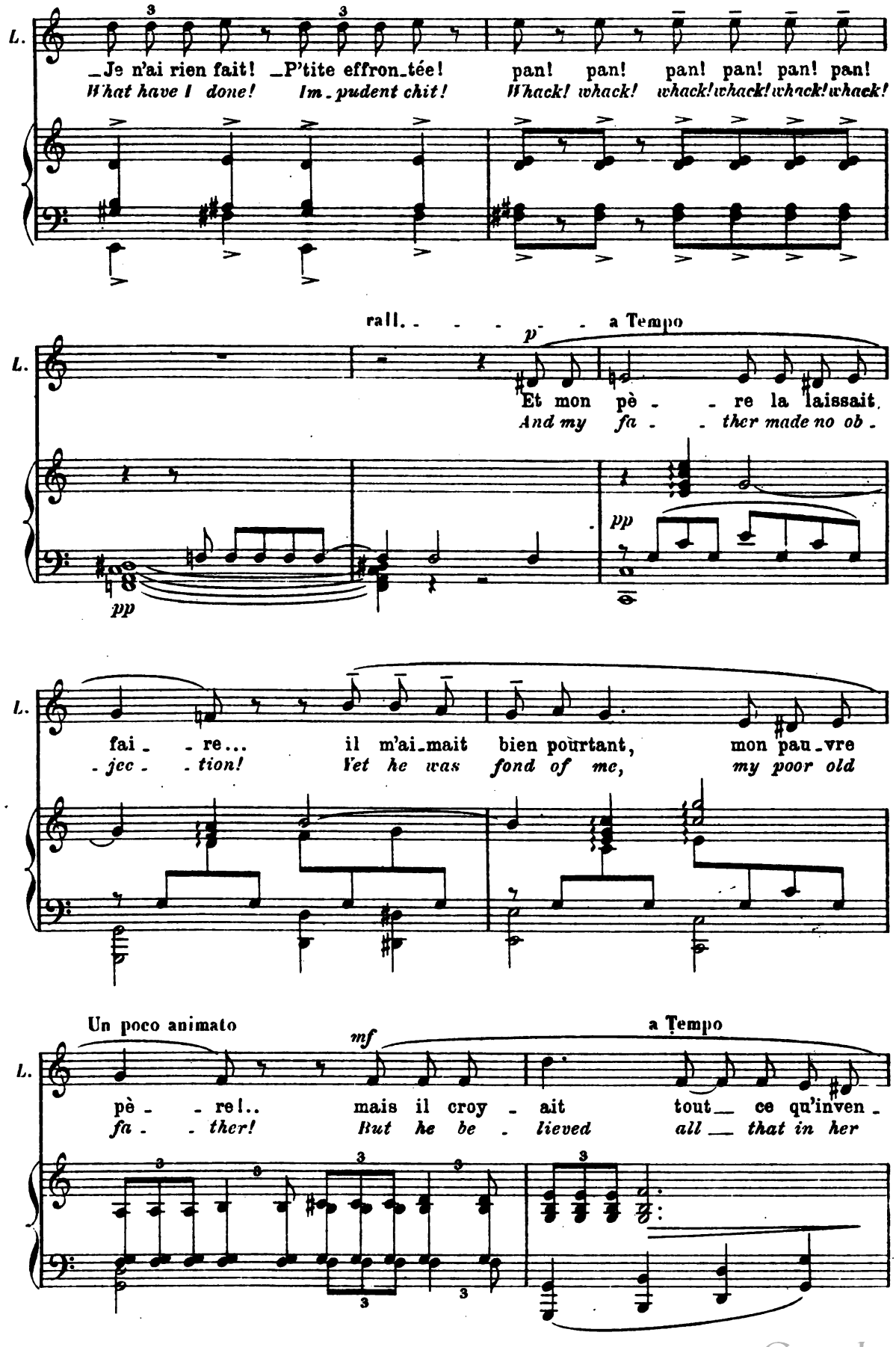

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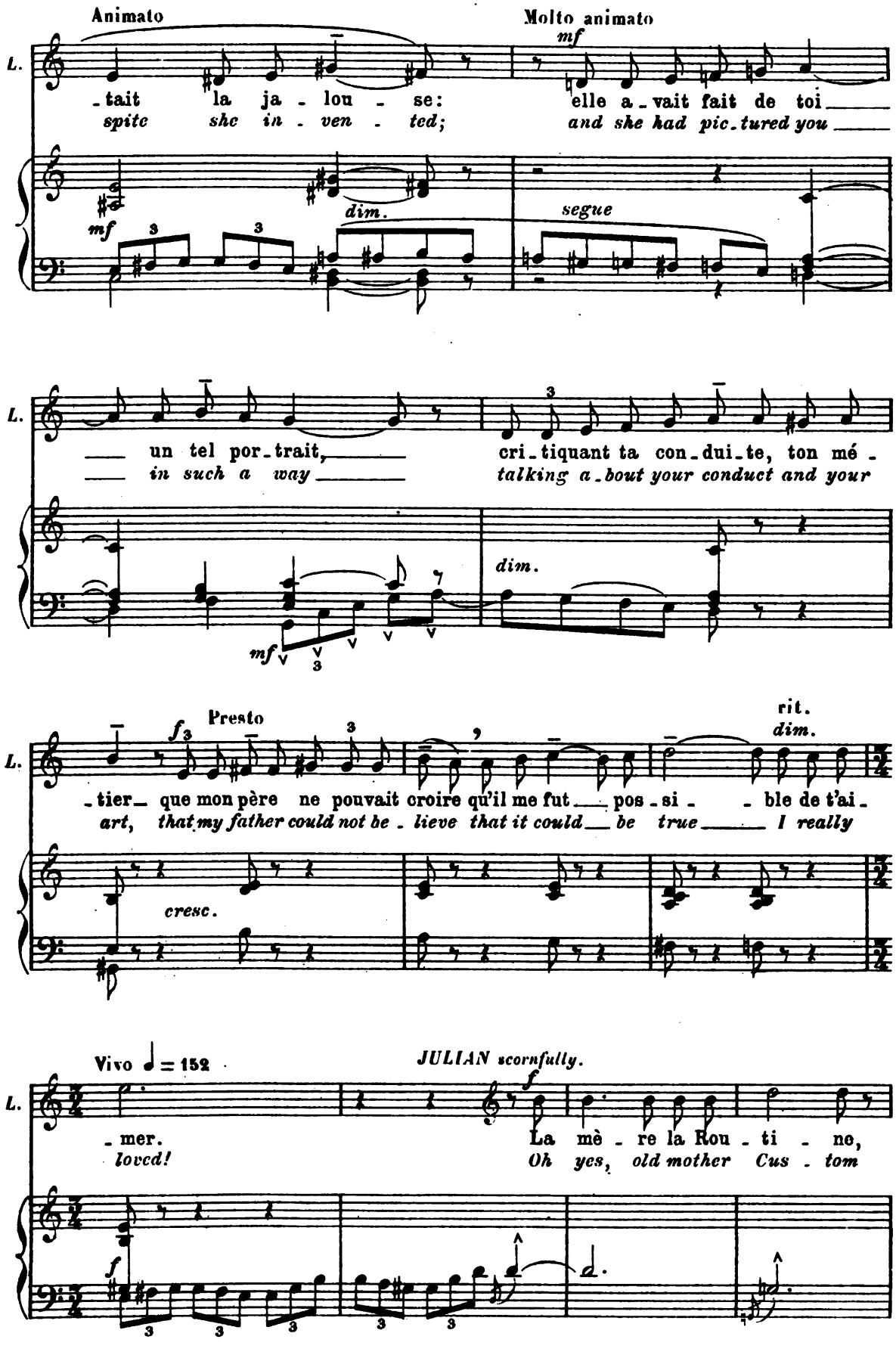

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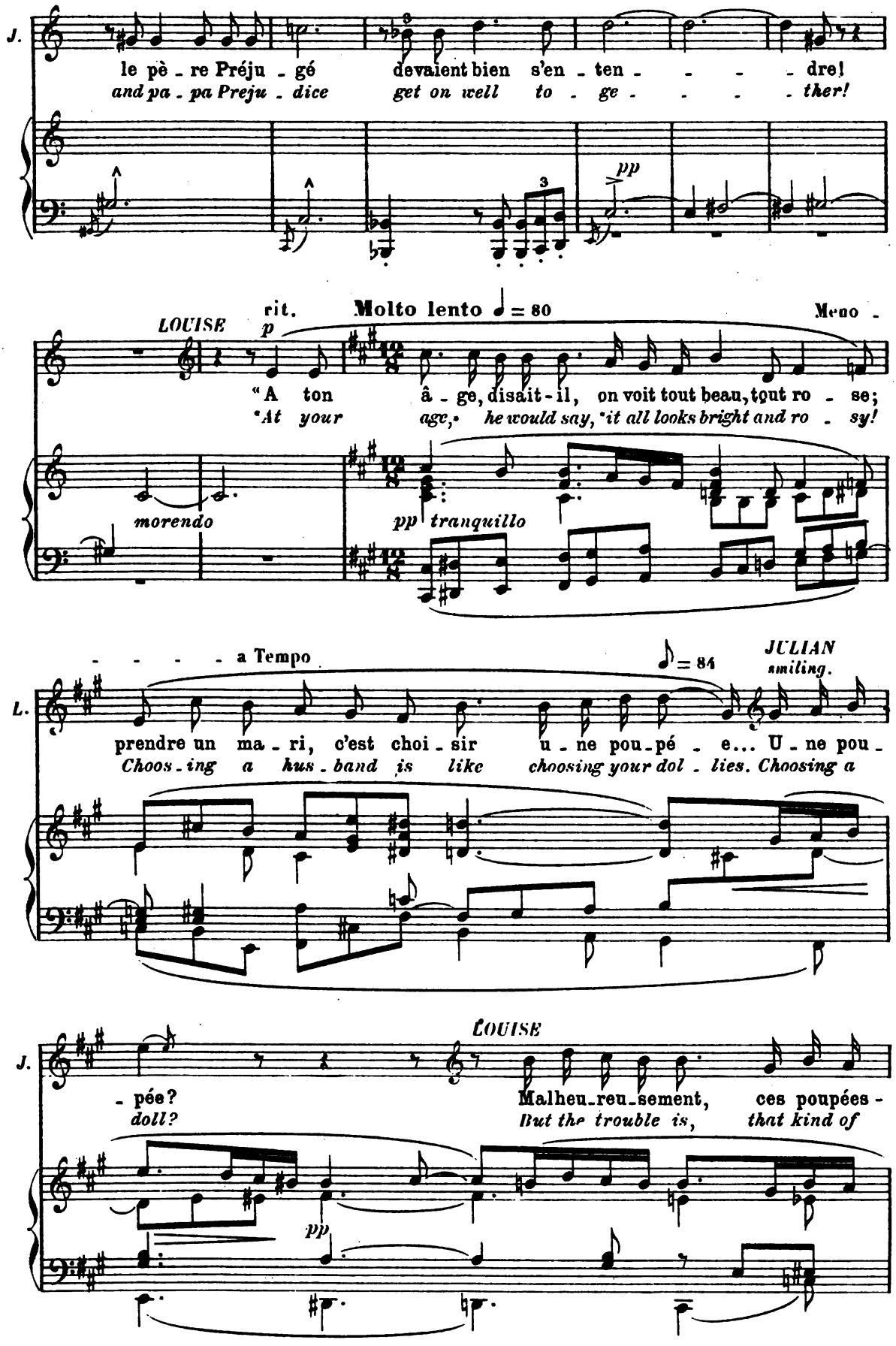

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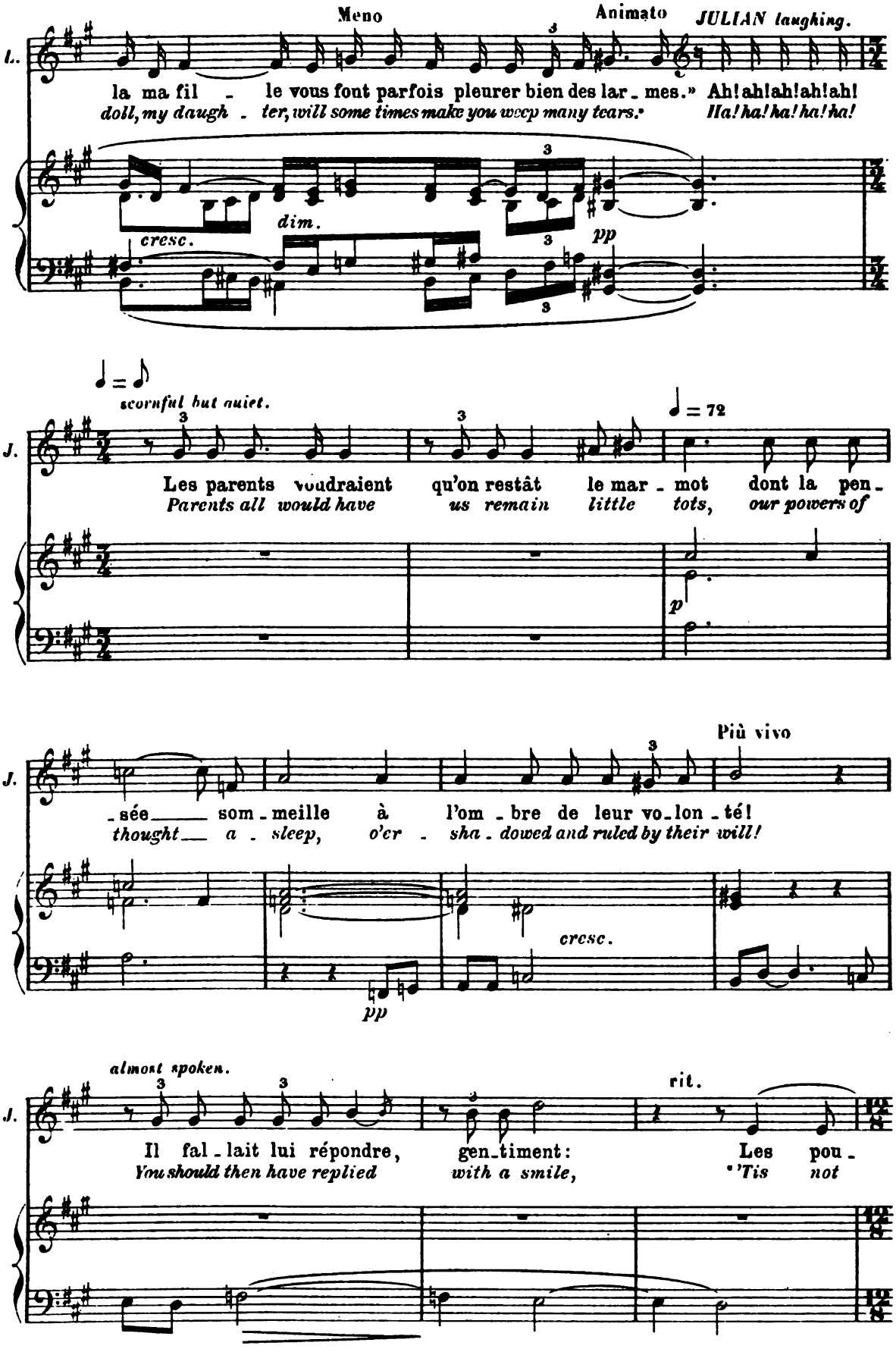

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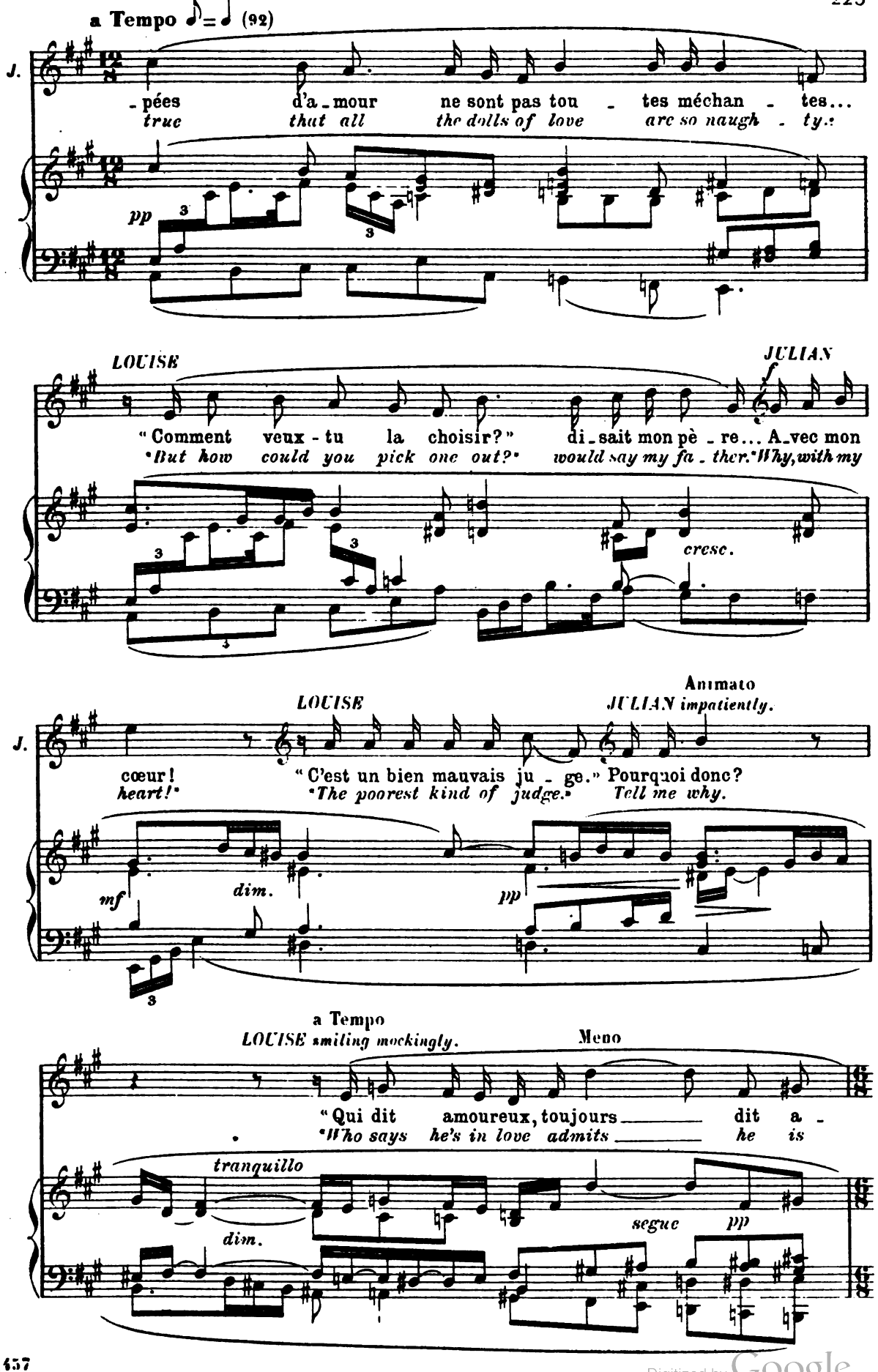

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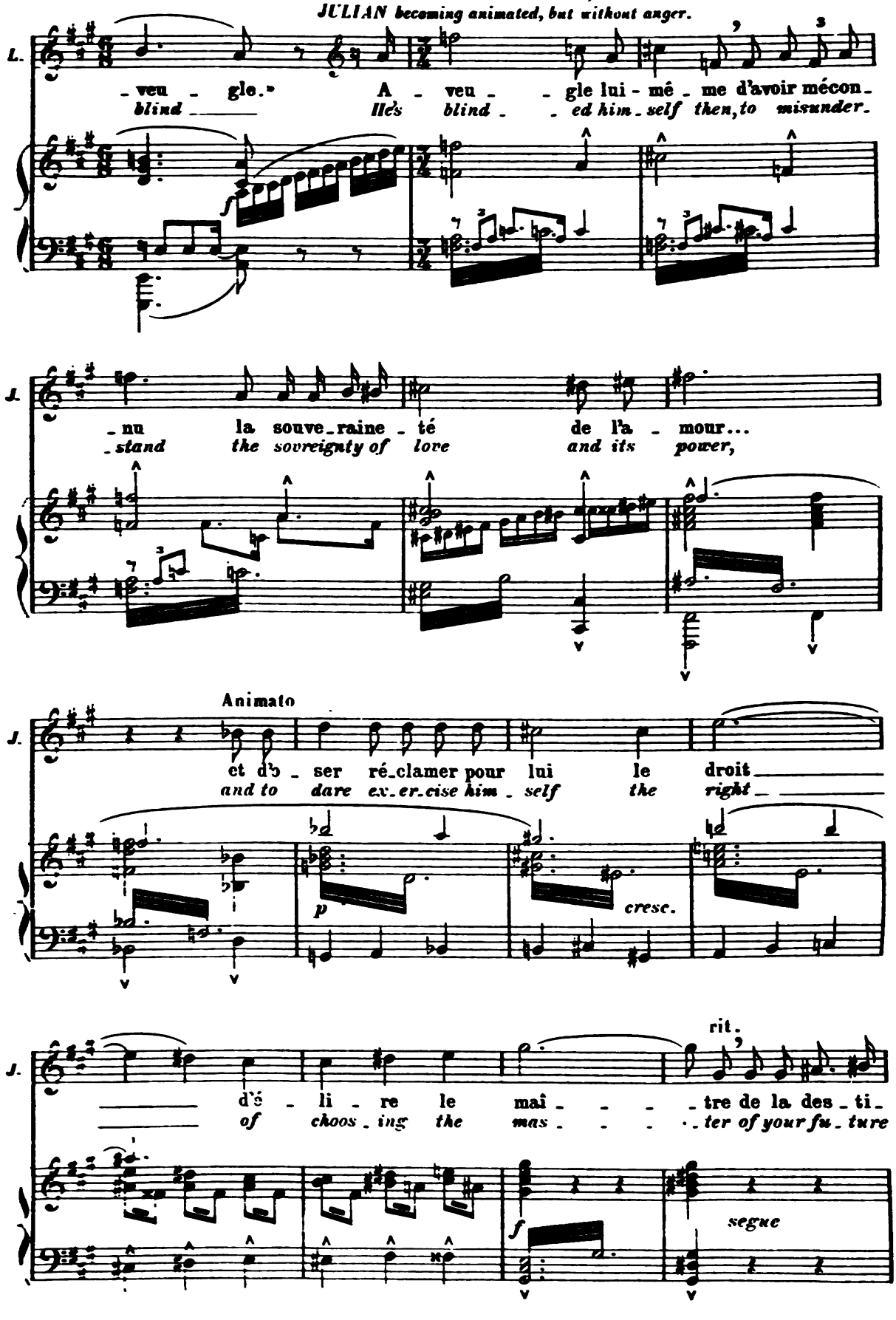
Vivace ♩=♪ animato (104)

JULIAN becoming animated, but without anger.



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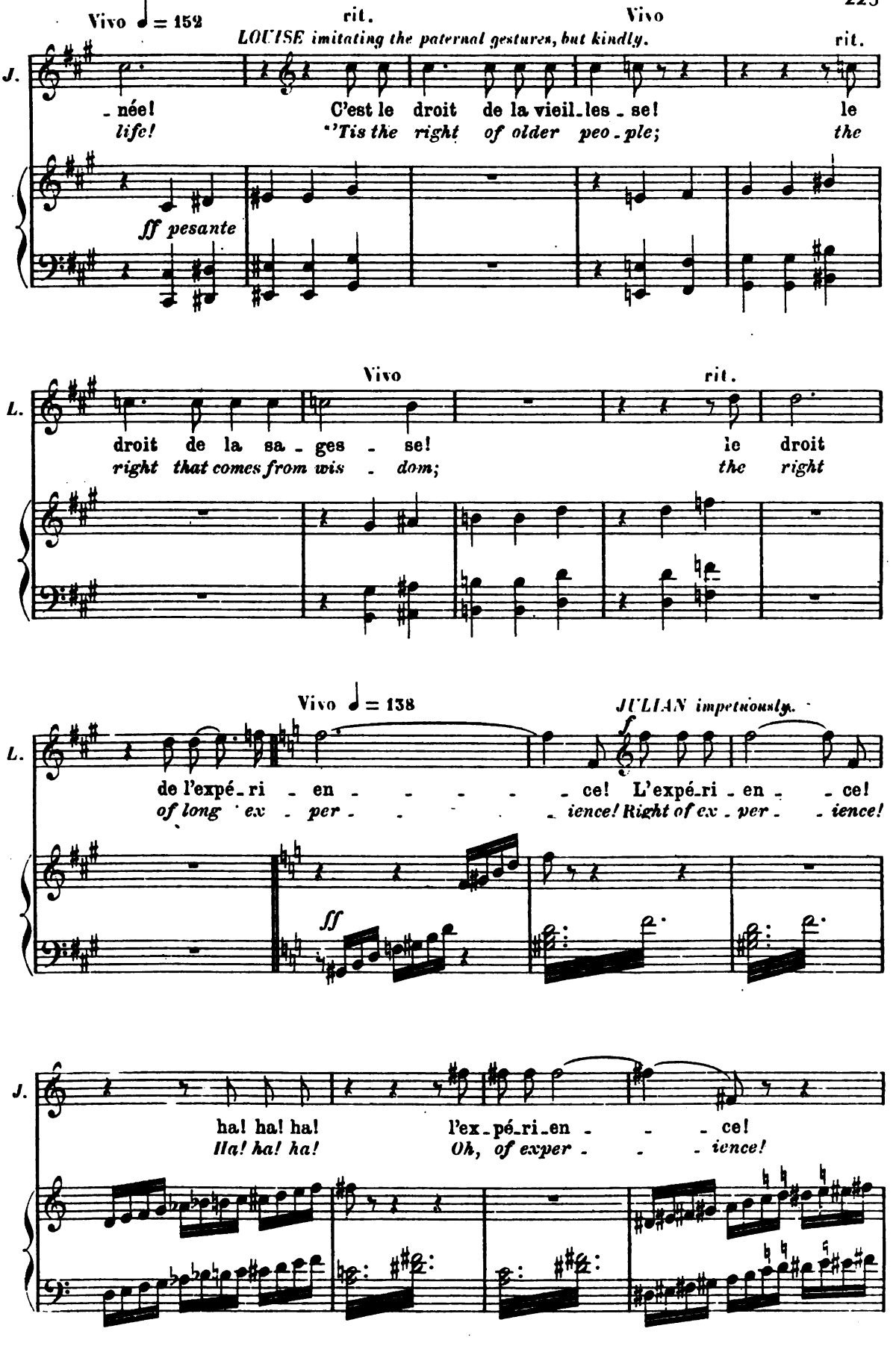

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Moderato (96)

declaimed with emphasis.

J.

c'est-à-di - re la Rou-ti - ne, la Tra-di - tion, tou-te l'oppressi -

That's to say ancient tra - di - tion, customs of old all the power to op -

mf

Agitato ♩ = 112

To Louise, harshly,

J.

- on des préju - gés stu - pi - des! L'expé-ri -

- press of stupid pre - ju - di - ces! It is ex -

dim. *p* *mf* *pp*

in a hissing voice.

J.

- en - ce qui voudrait Dieu lui - même en ser -

- per - icnce that would put God him - self in-to

mf *p* *pp*

mf

J.

- va - ge! L'expéri - en - ce: lâche et tyran -

bond - age! It is ex - per - ience, base and over

cresc. *mf* *p* *mf*

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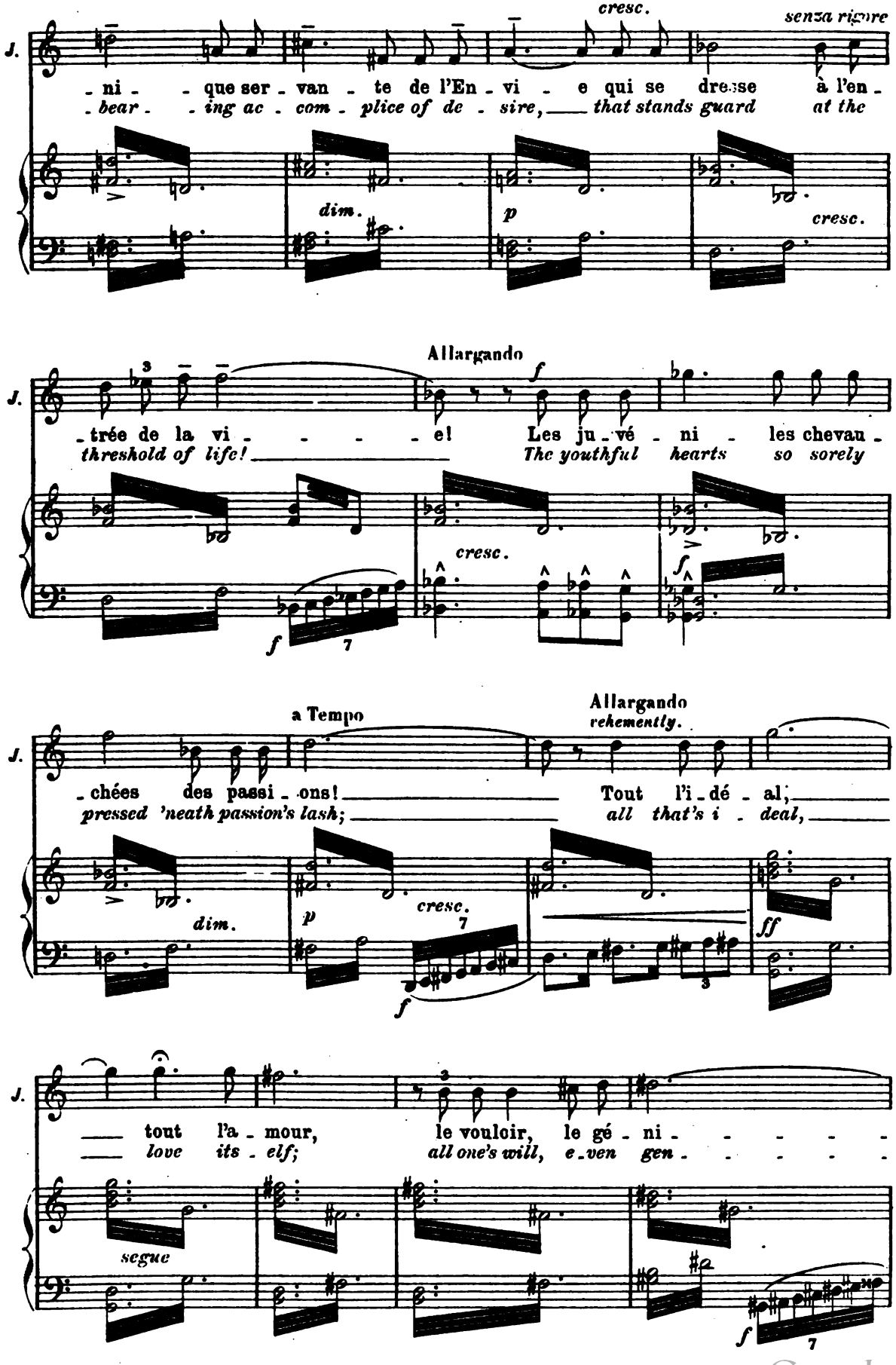

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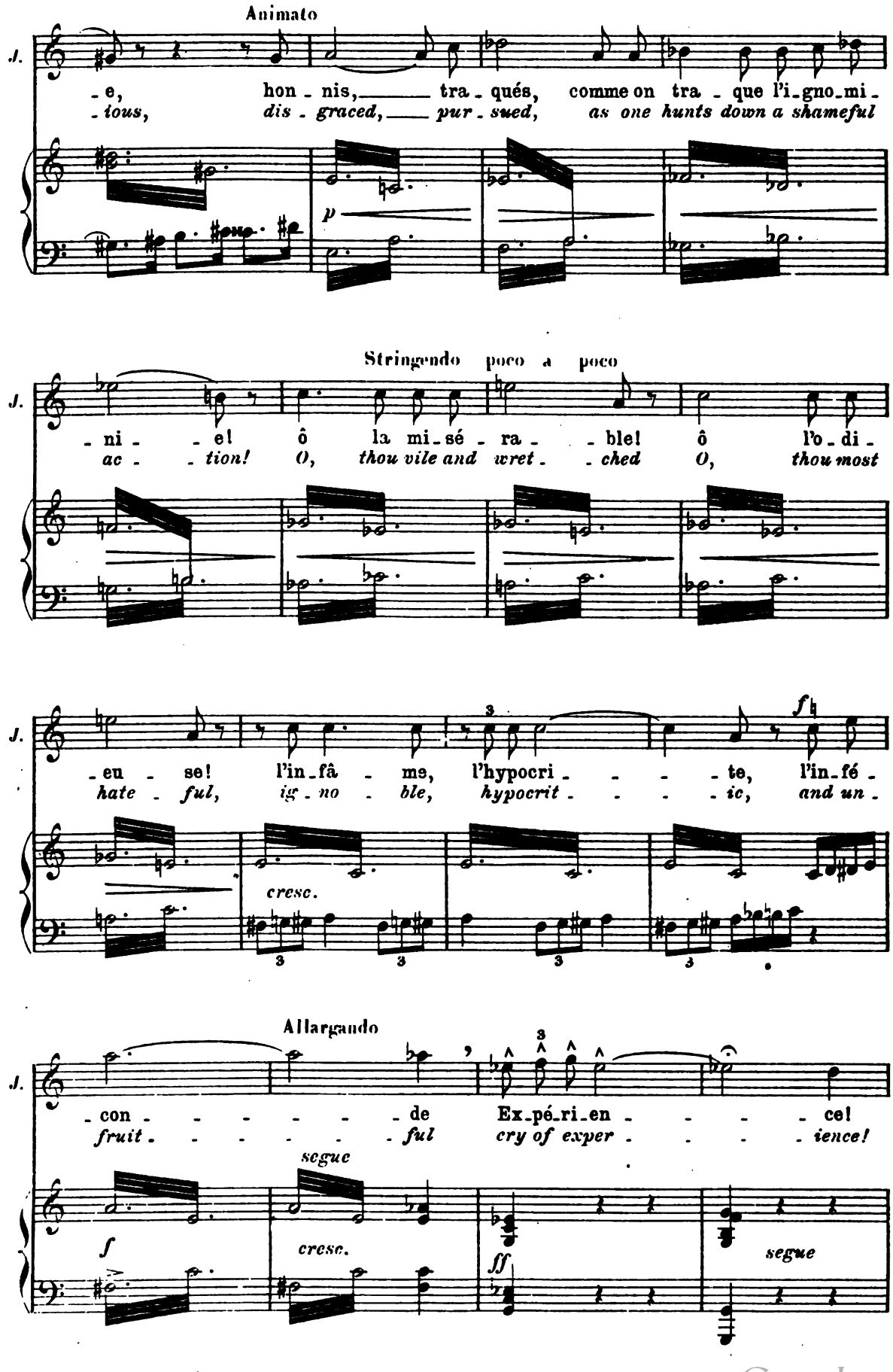

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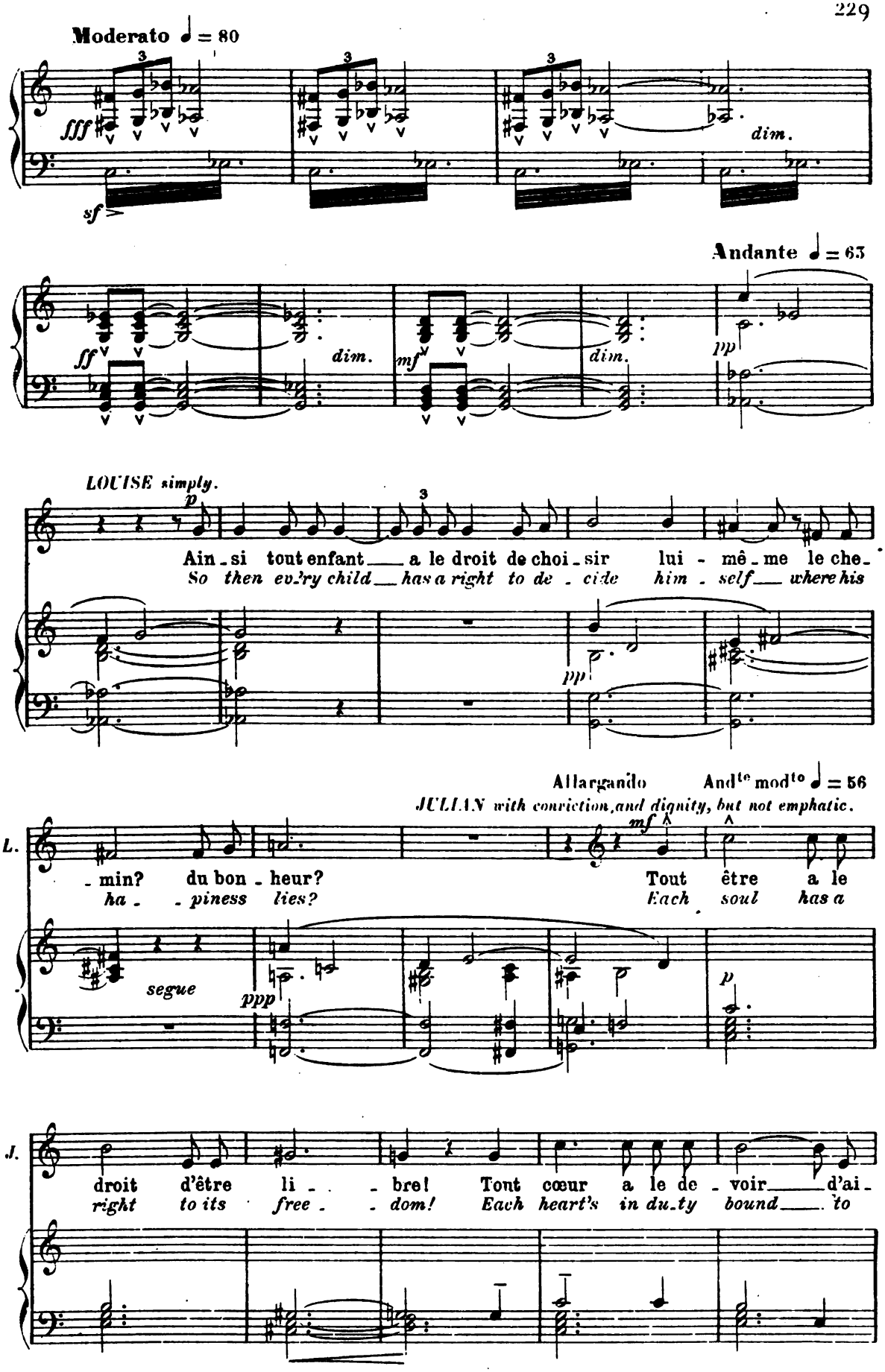

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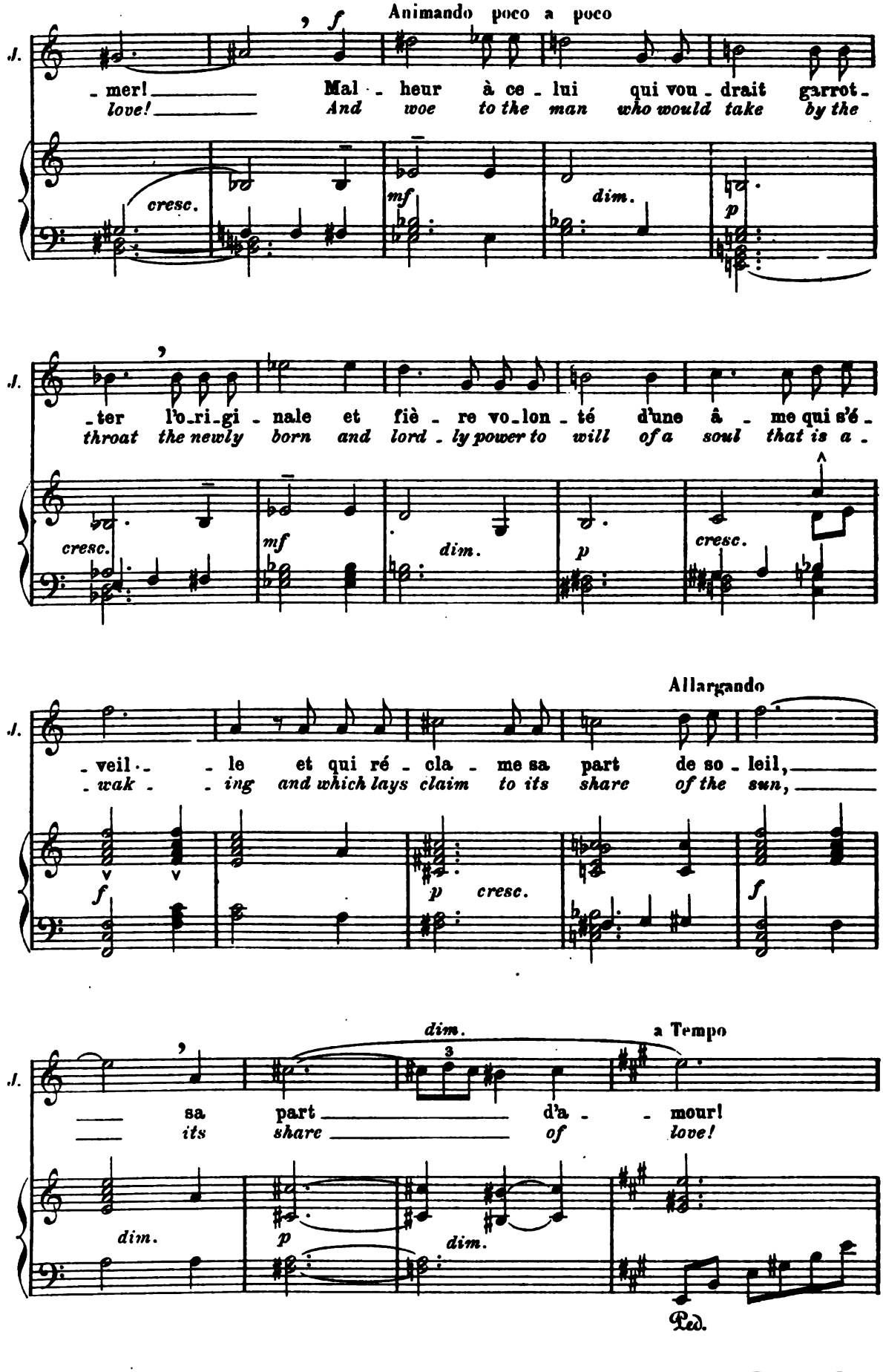

H.& C

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It grows dark. The last rays of the sun gild the town.

LOUISE. with growing feeling.

p

Les dé - sirs de nos cœurs peuvent - ils sans re -
Shall we have no re - morse if our own heart's de -

ppp

Animato (quasi valse) ♩ = 160

L.

- mords bri - ser d'au - tres cœurs?..
- *sire shall break o - ther hearts?*

segue

Tempo di Valse

JULIAN savagely.

f

L'égo - ïs - - - me ap - pel - - - le l'égo -
'Tis the e - - - go that calls, no, 'tis the

a Tempo

LOUISE

p

J.

- ïs - me! L'a - mour des pa - rents
e - go! Is love for one's child

breve

dim.

pp

f

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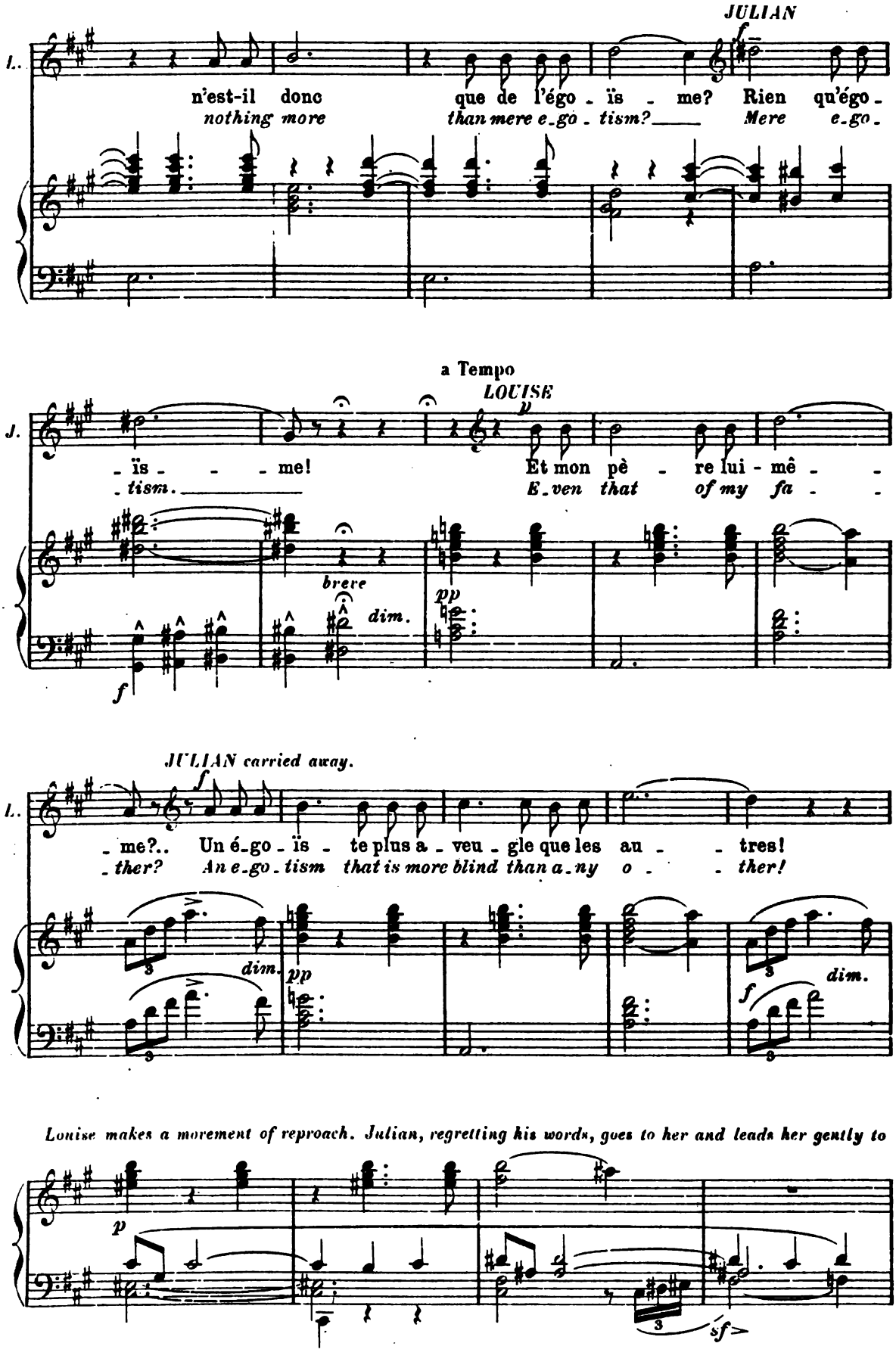

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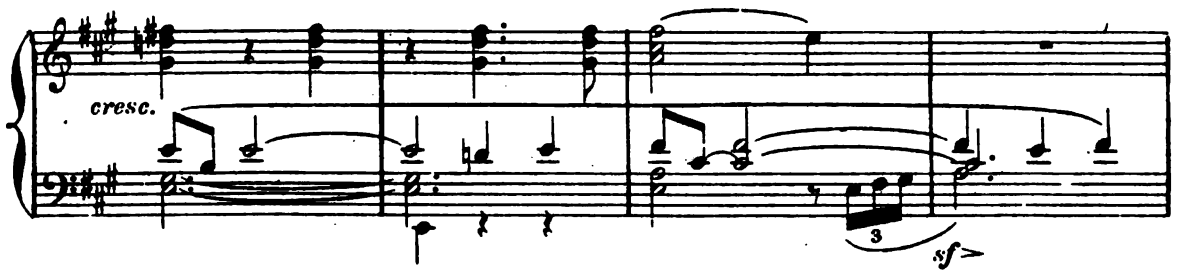
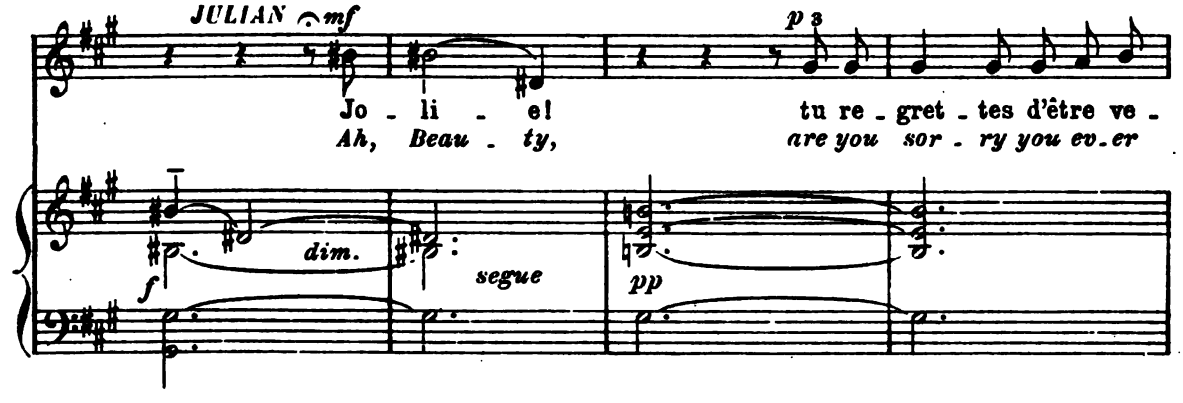
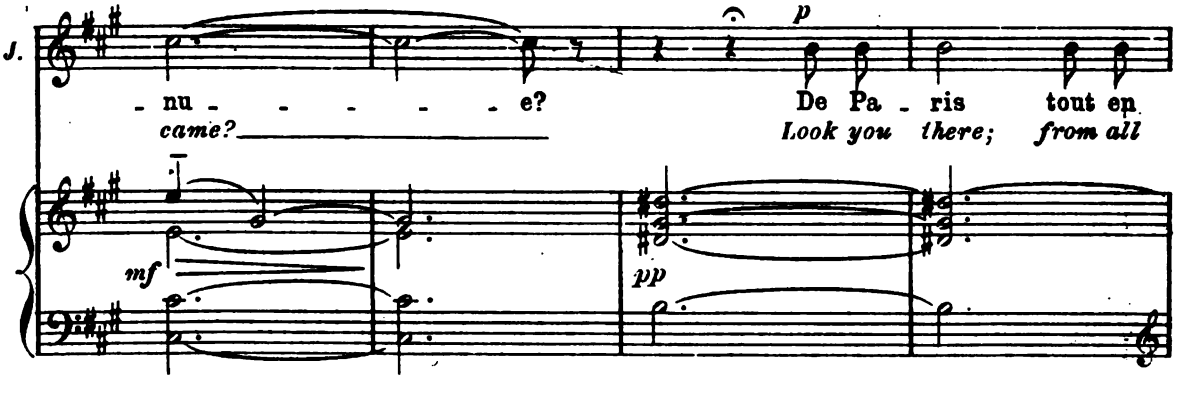
the end of the garden.



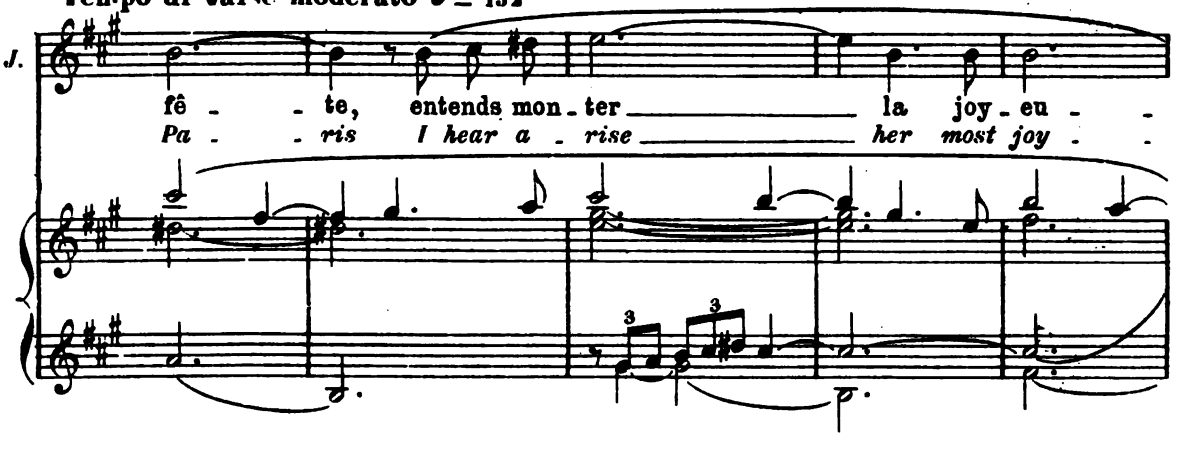
Andante ♩ = 63



He draws her tenderly to him and points to the Town.



Tempo di Valse moderato ♩ = 132



23,157

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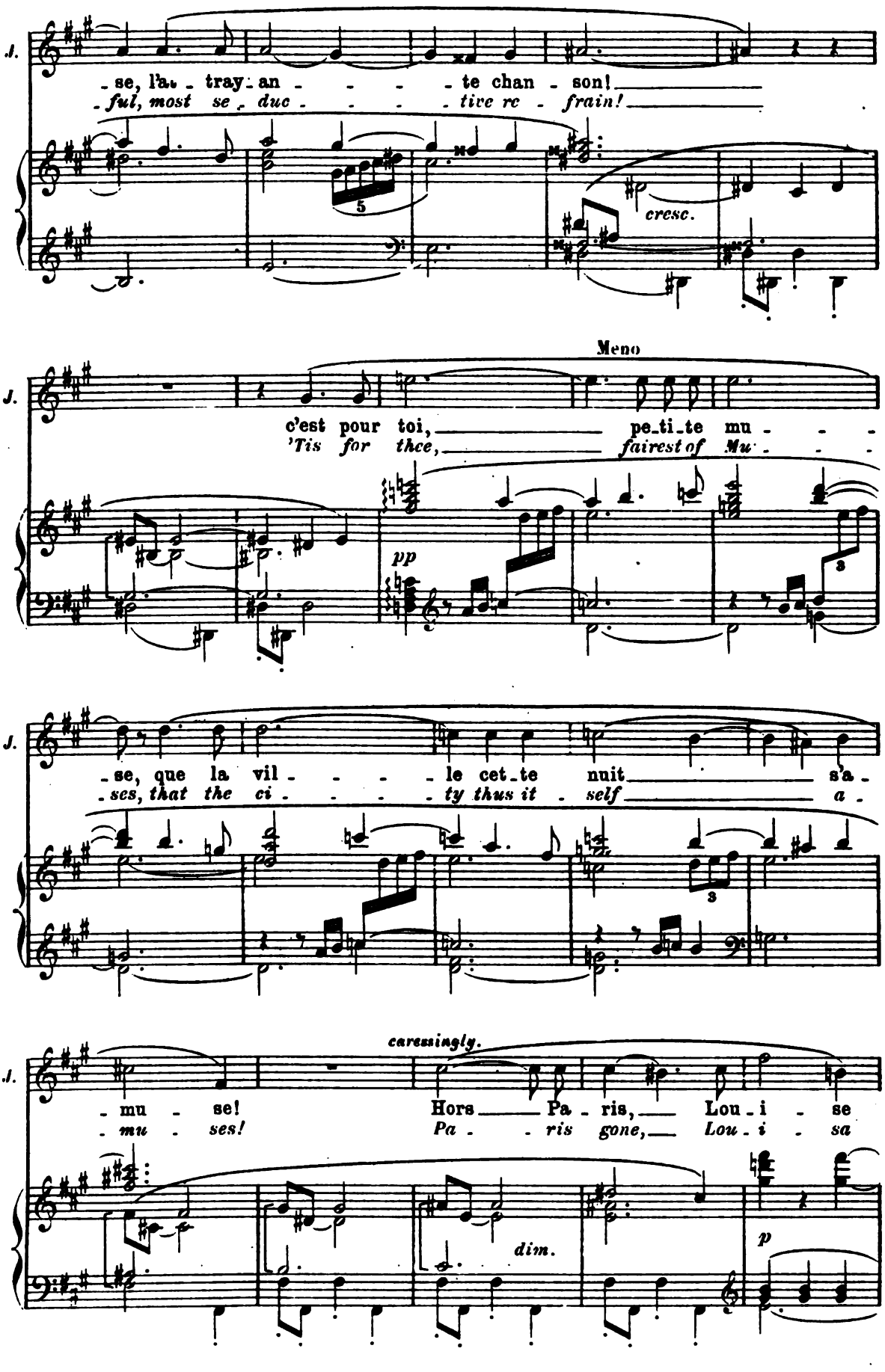

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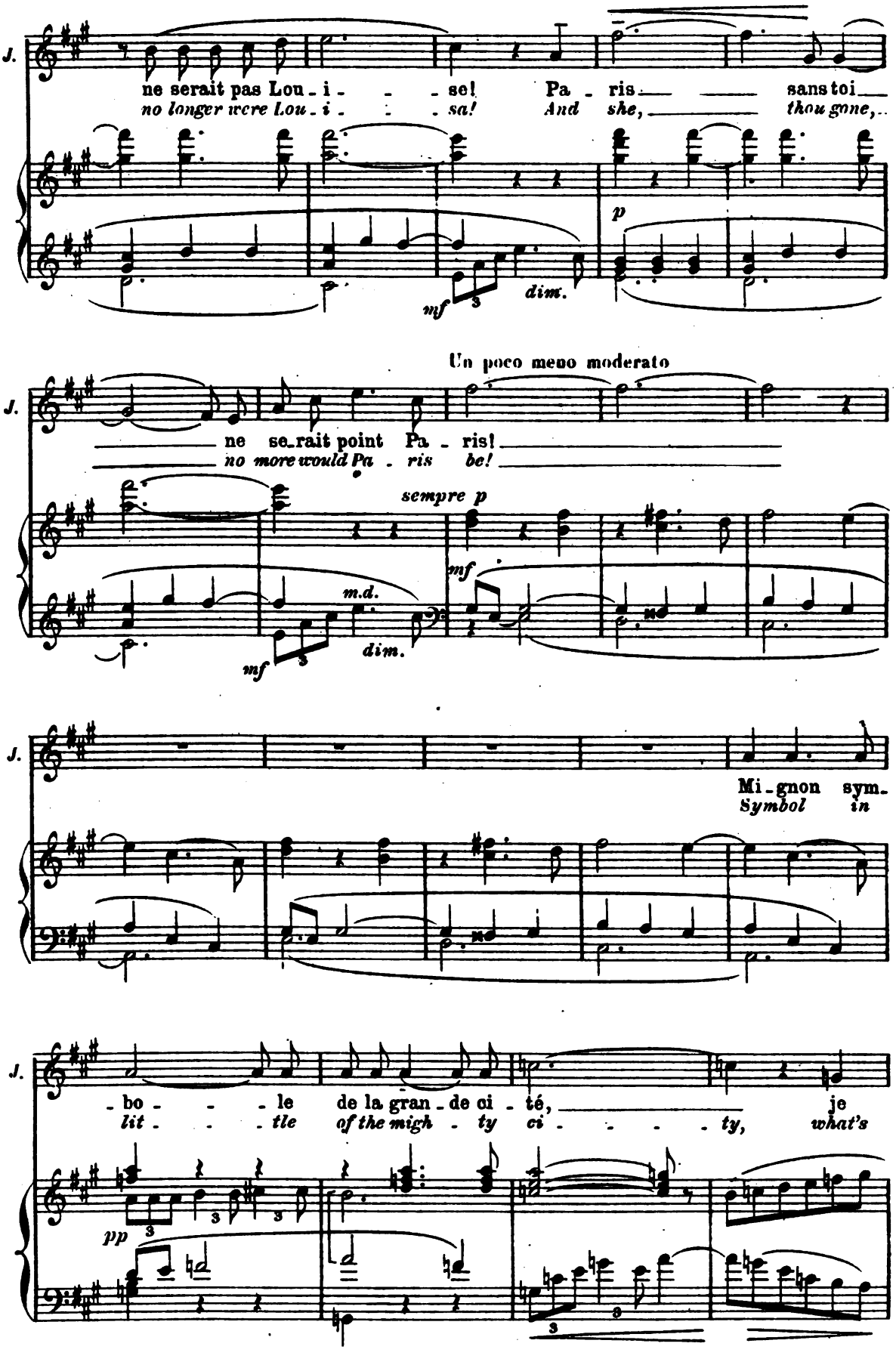

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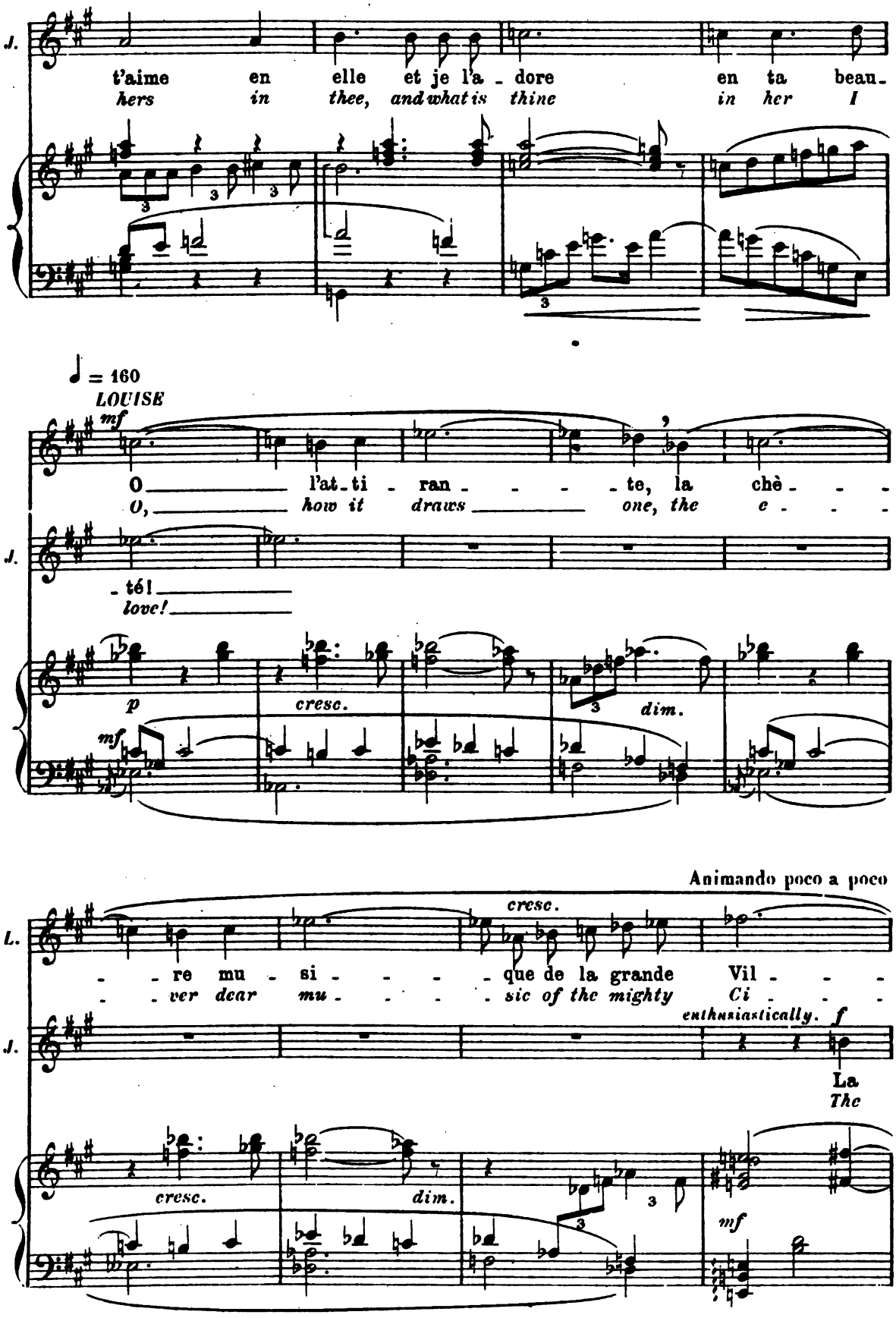

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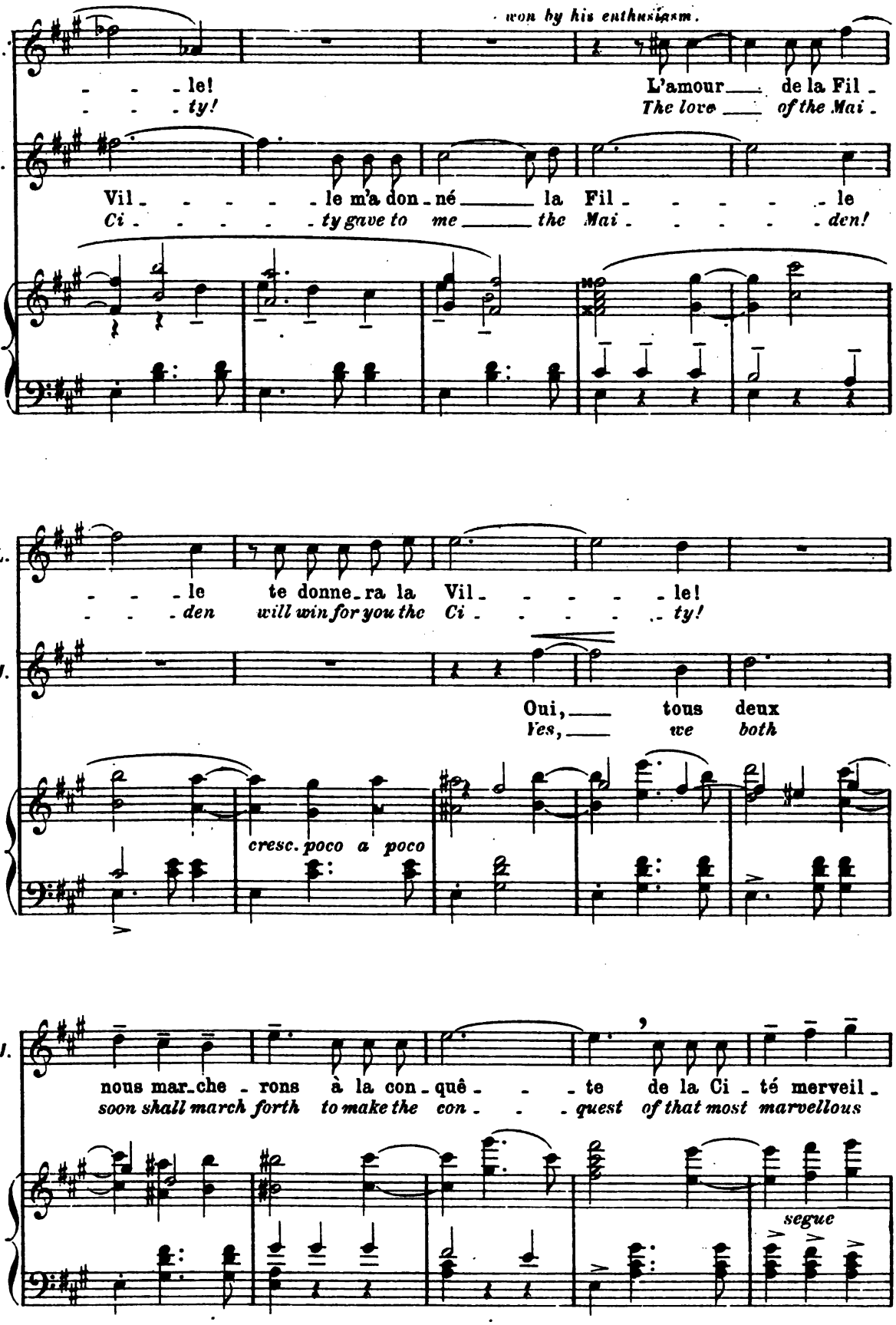

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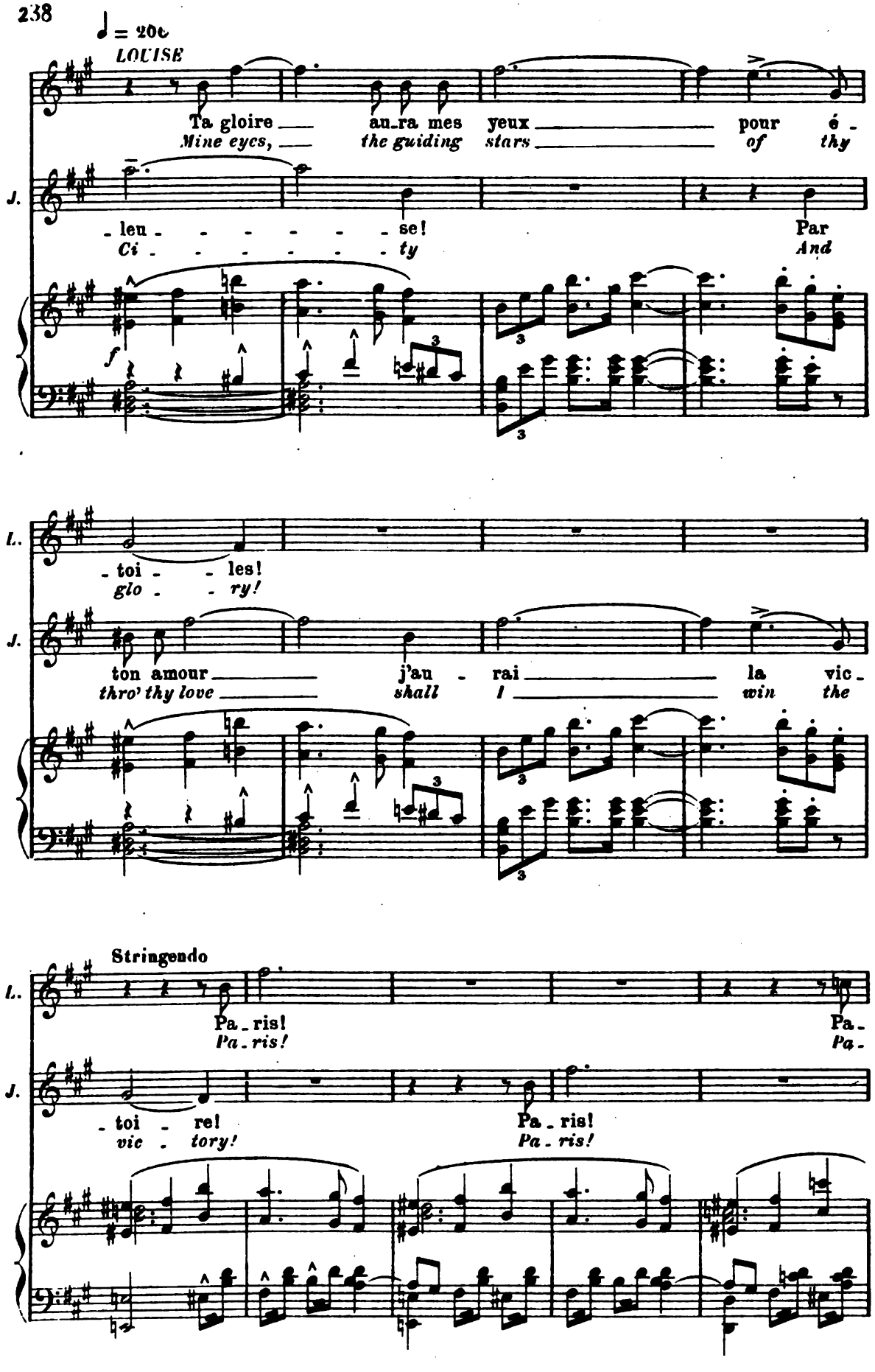

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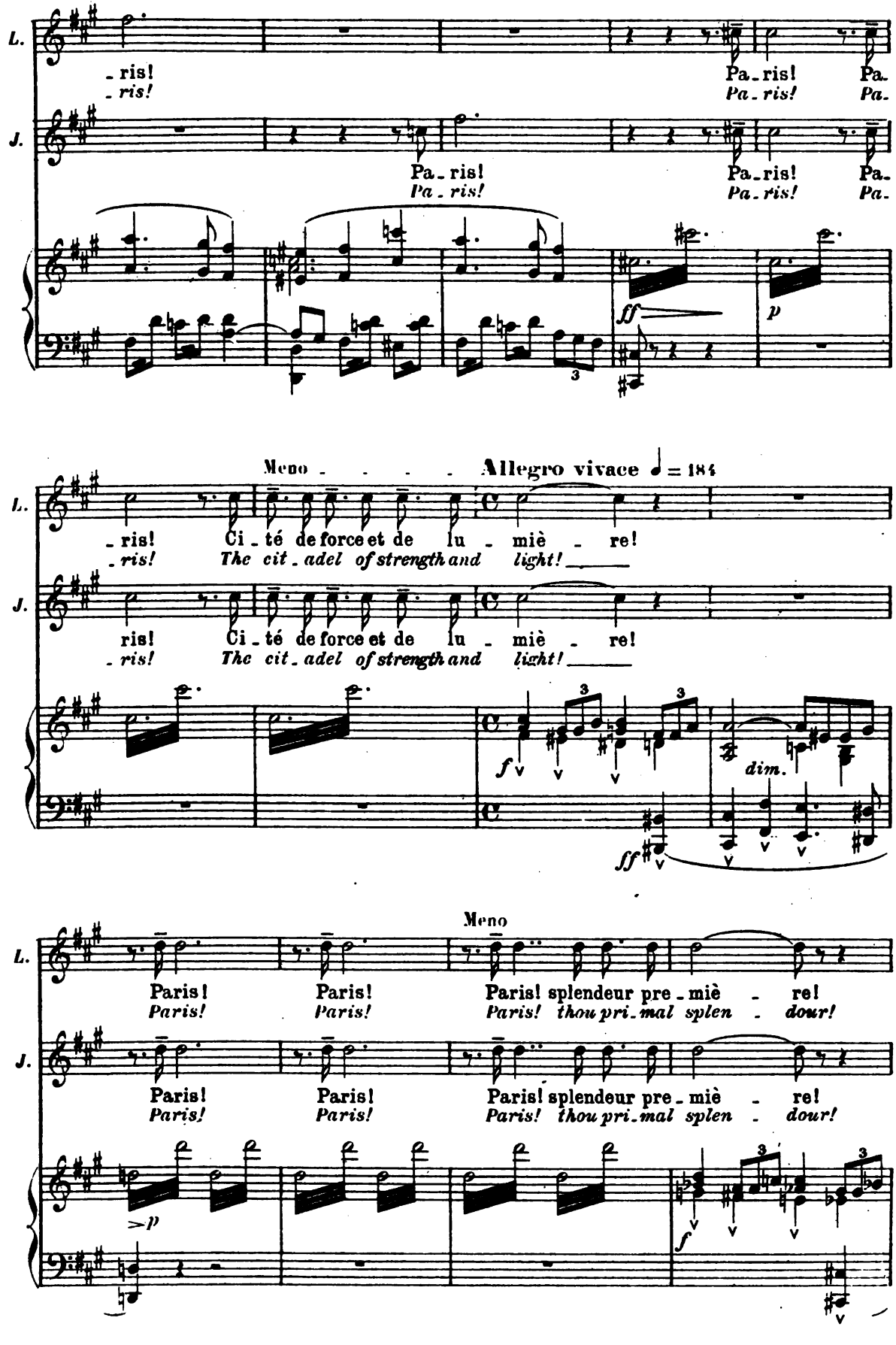

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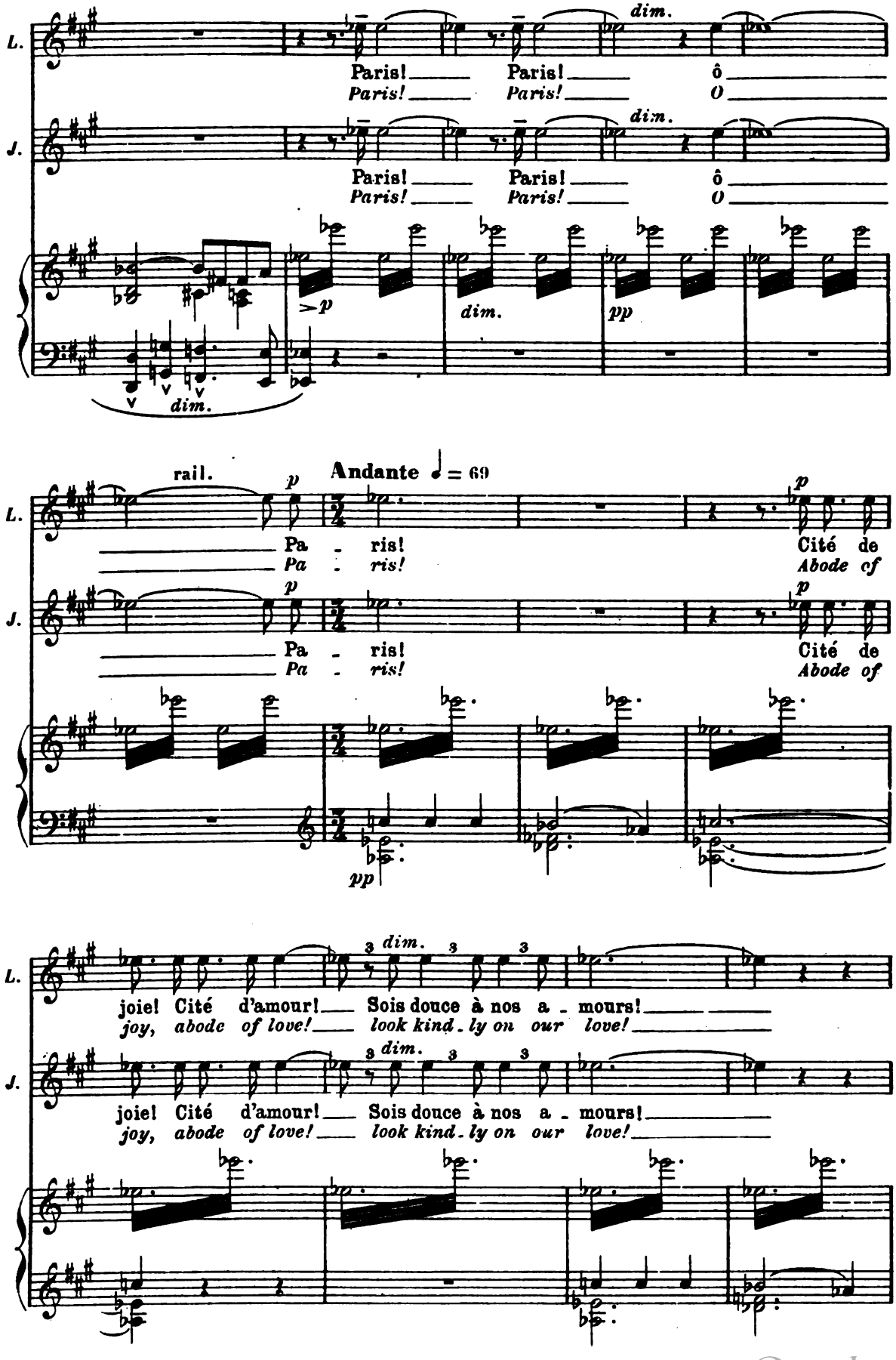

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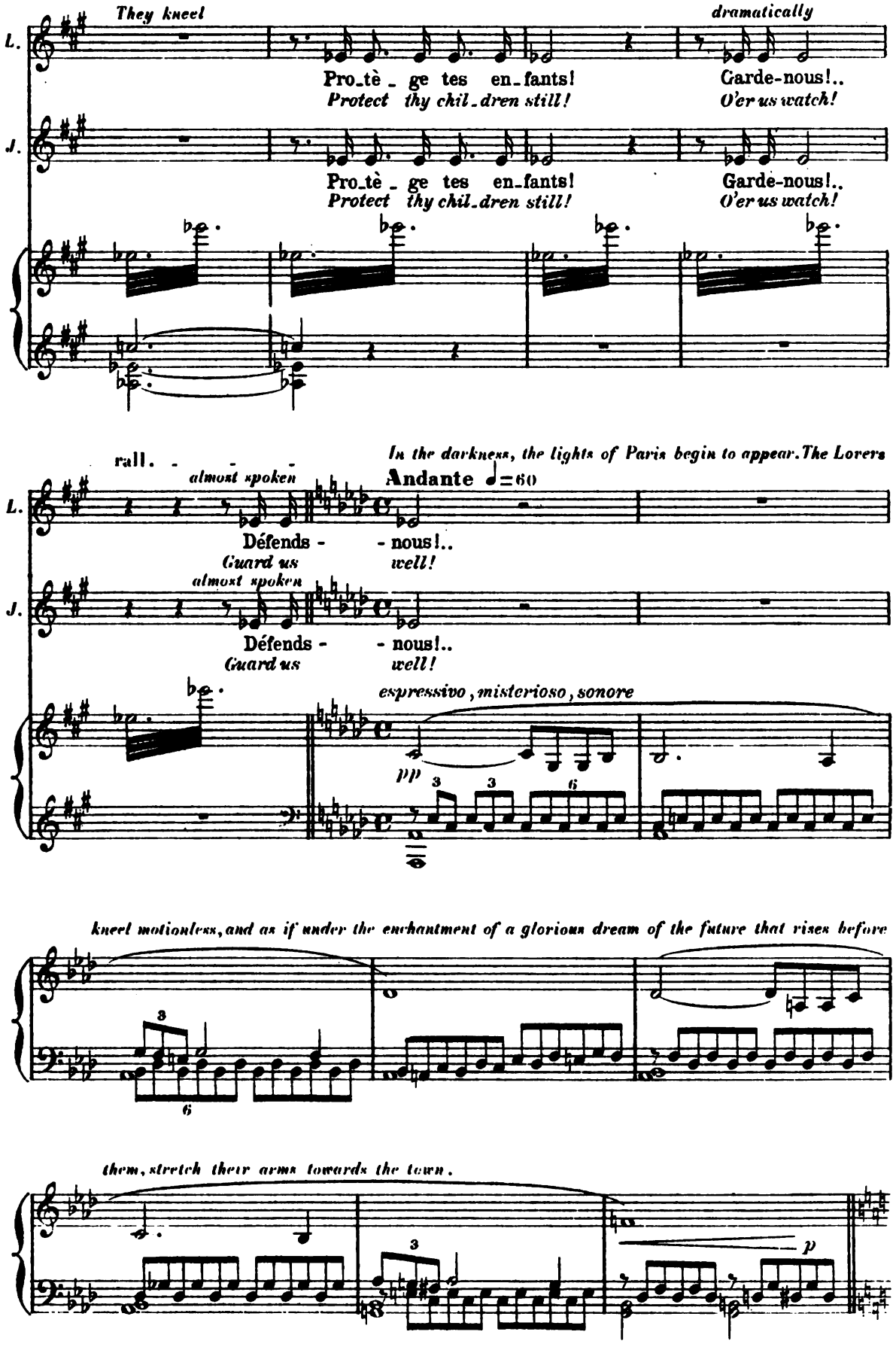

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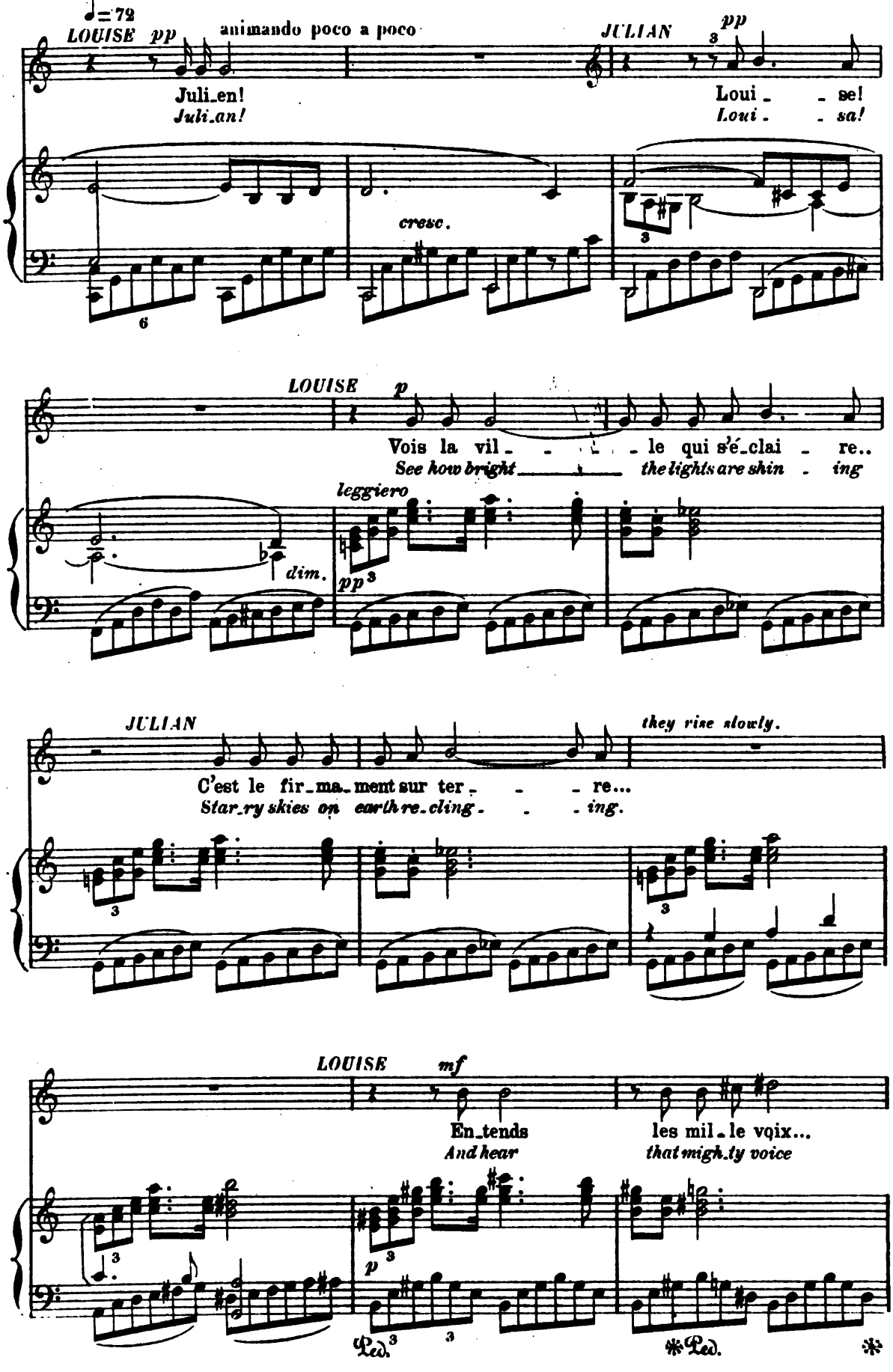

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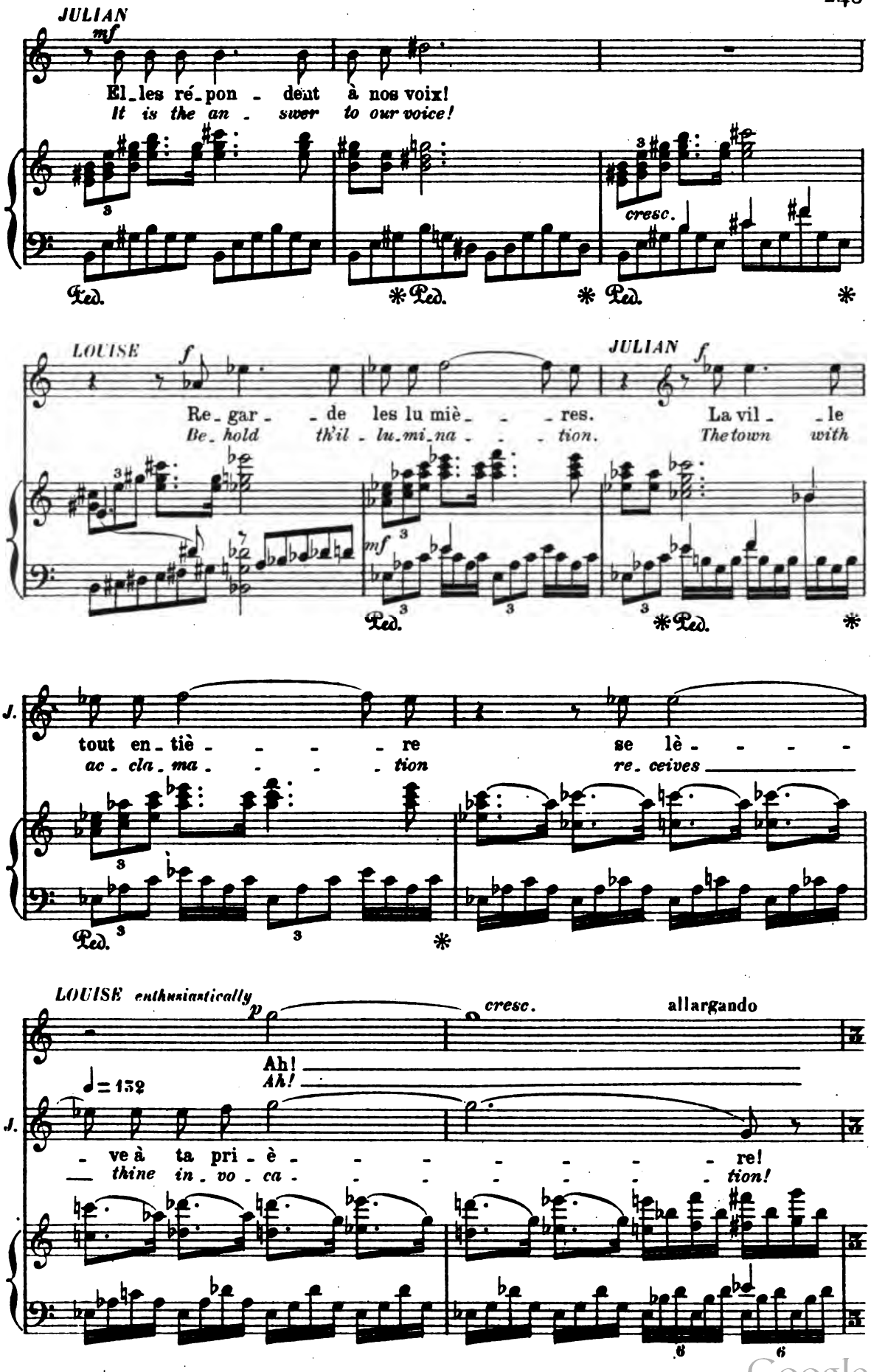

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With an apotheosis of lights, Paris seems to honour the lovers.

LOUISE and JULIAN **Con grandioso** ♩=80

ff

Li - - - - bres! vous ê - tes li - - - bres! Nous
Free! Free! yes ye are free! Thus the

ff

Molto animato ♩=126

L. J.

crie la ville im - men - - - - - se.
migh - ty town is cry - - - - - ing.

VOICE OF THE TOWN *Men and Women* *f*

Li - - - - - bres!
Free!

Ped. 6 *sf*

a Tempo

L. J.

Li - - - bres, soy - ons li - - - bres, se -
Free! yes we'll be free on

ff

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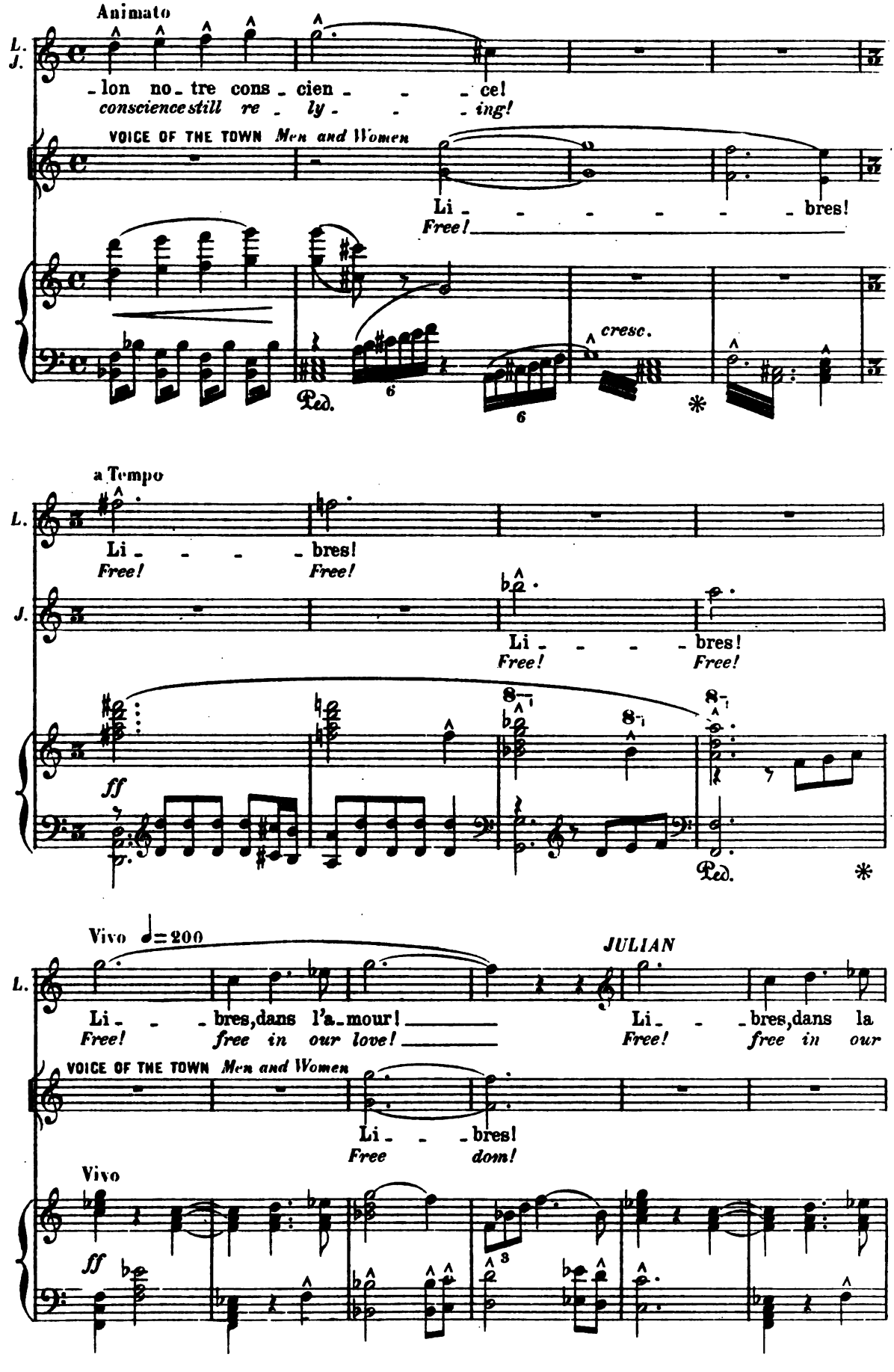

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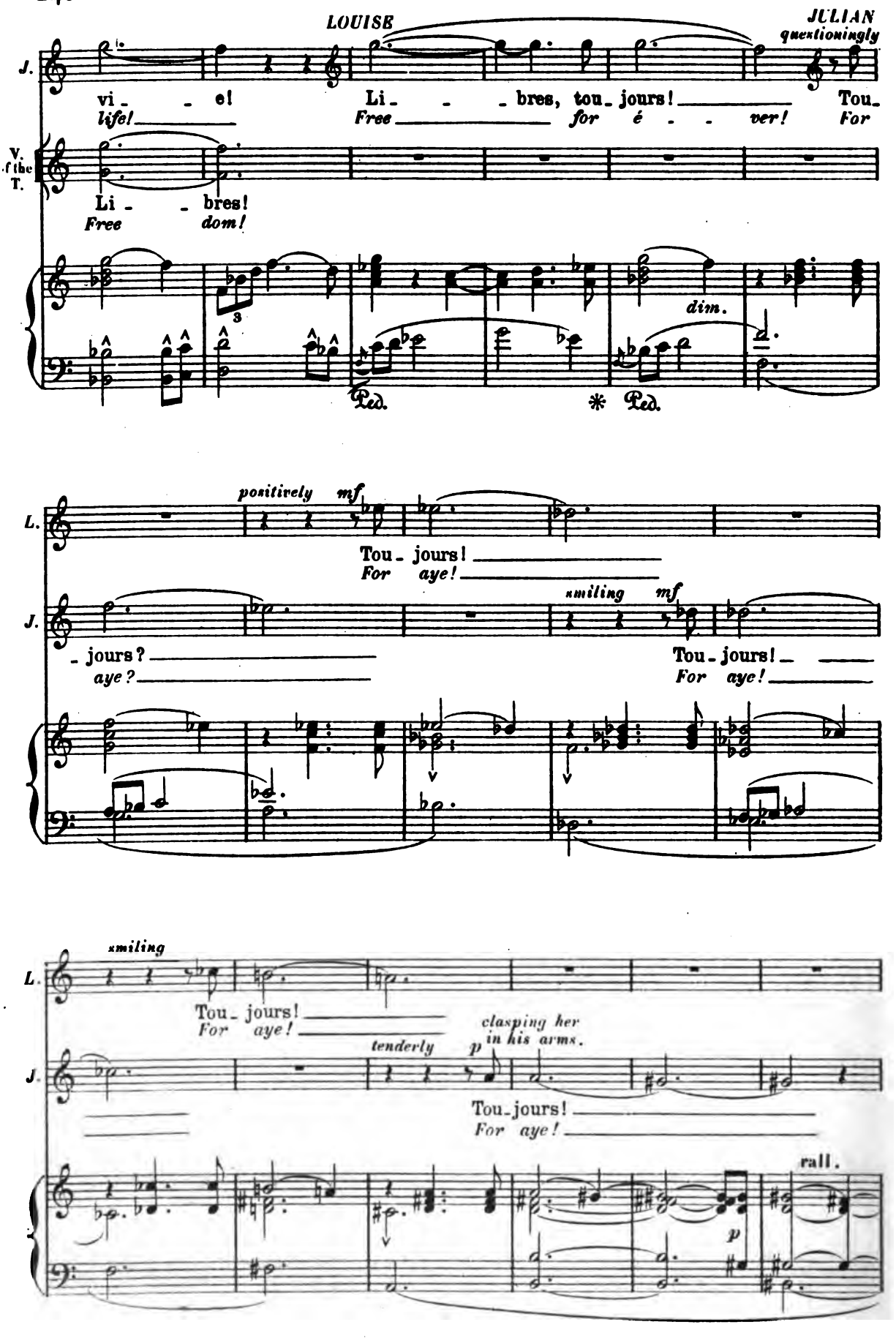

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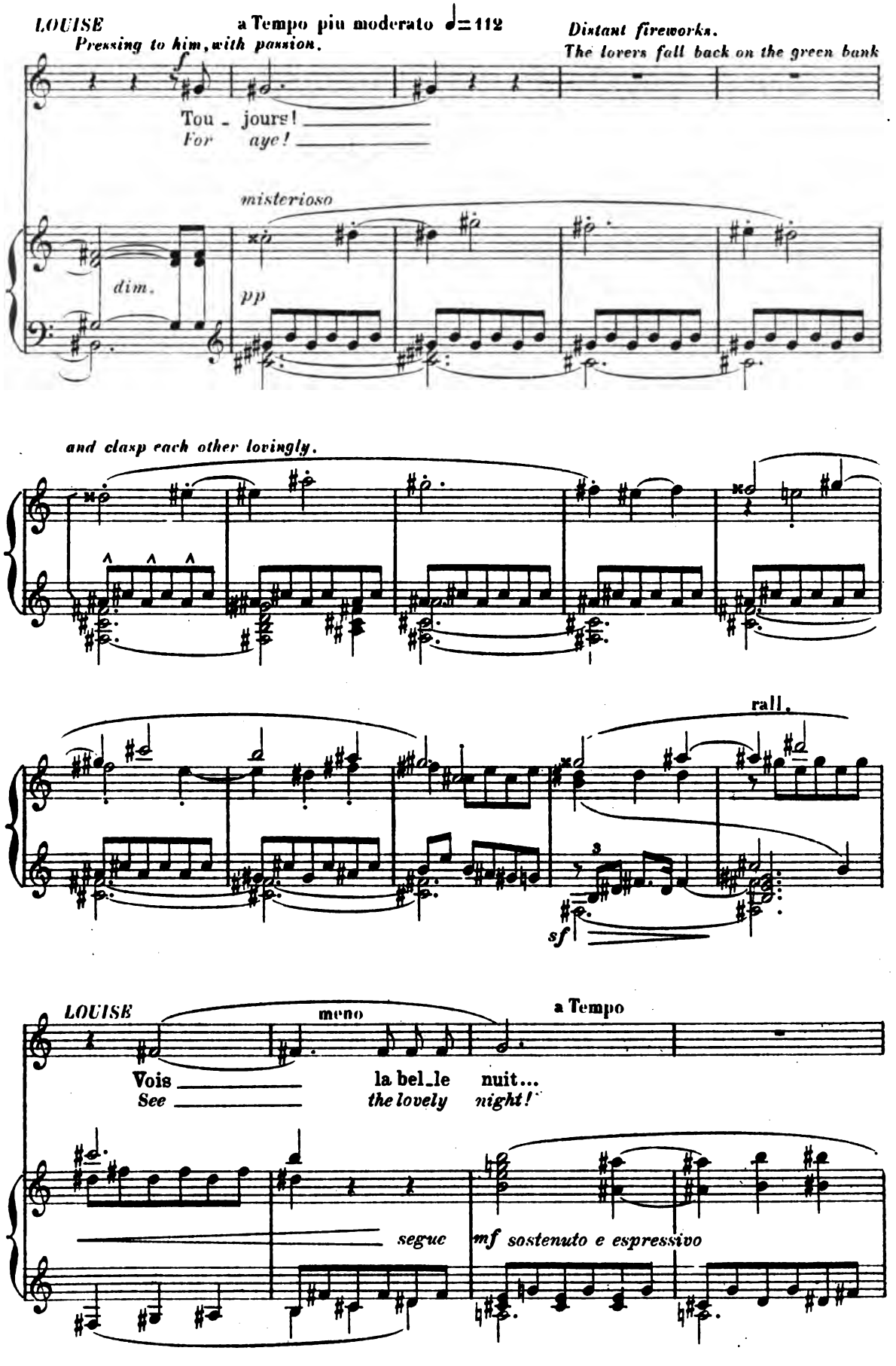

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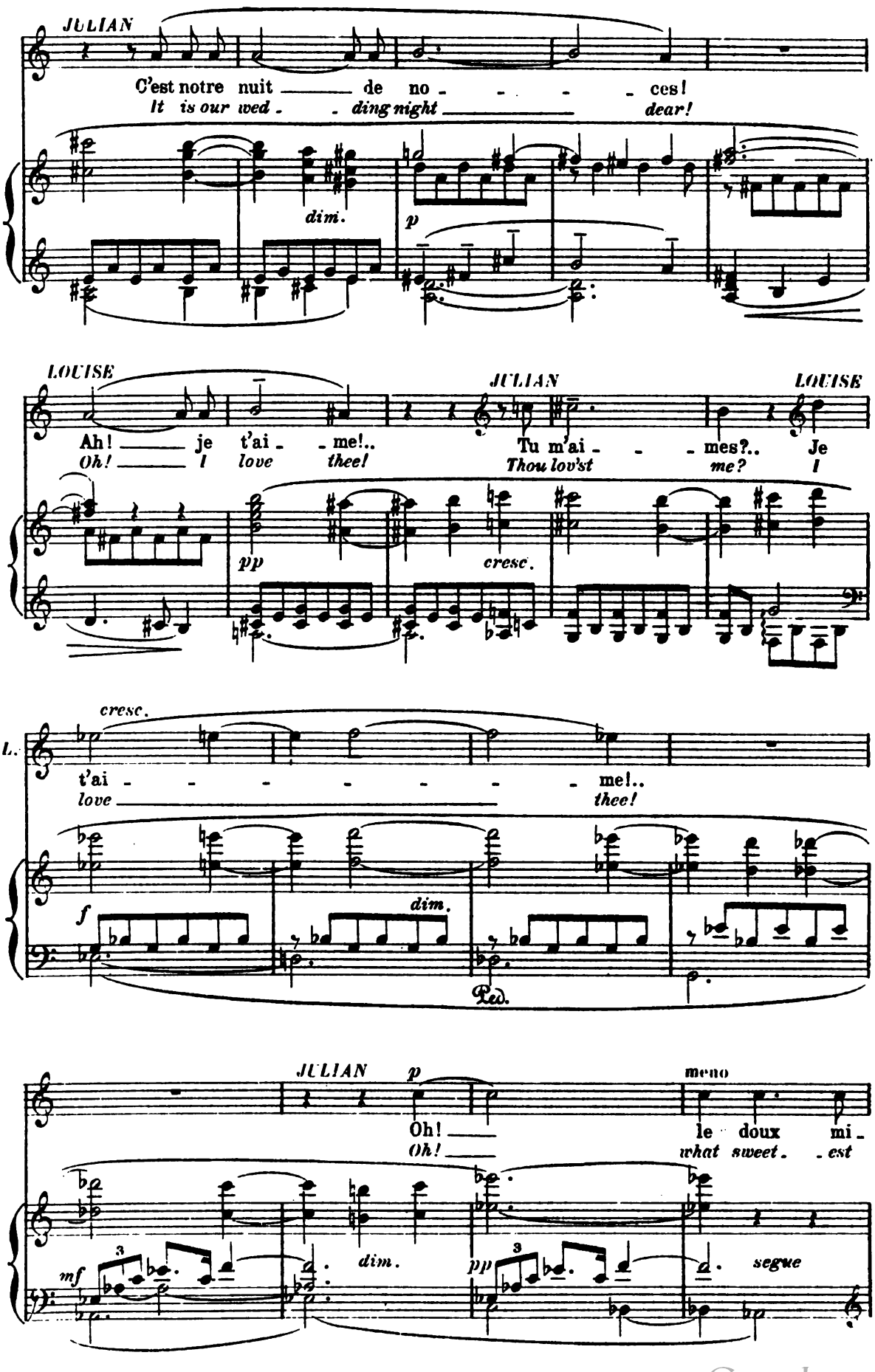

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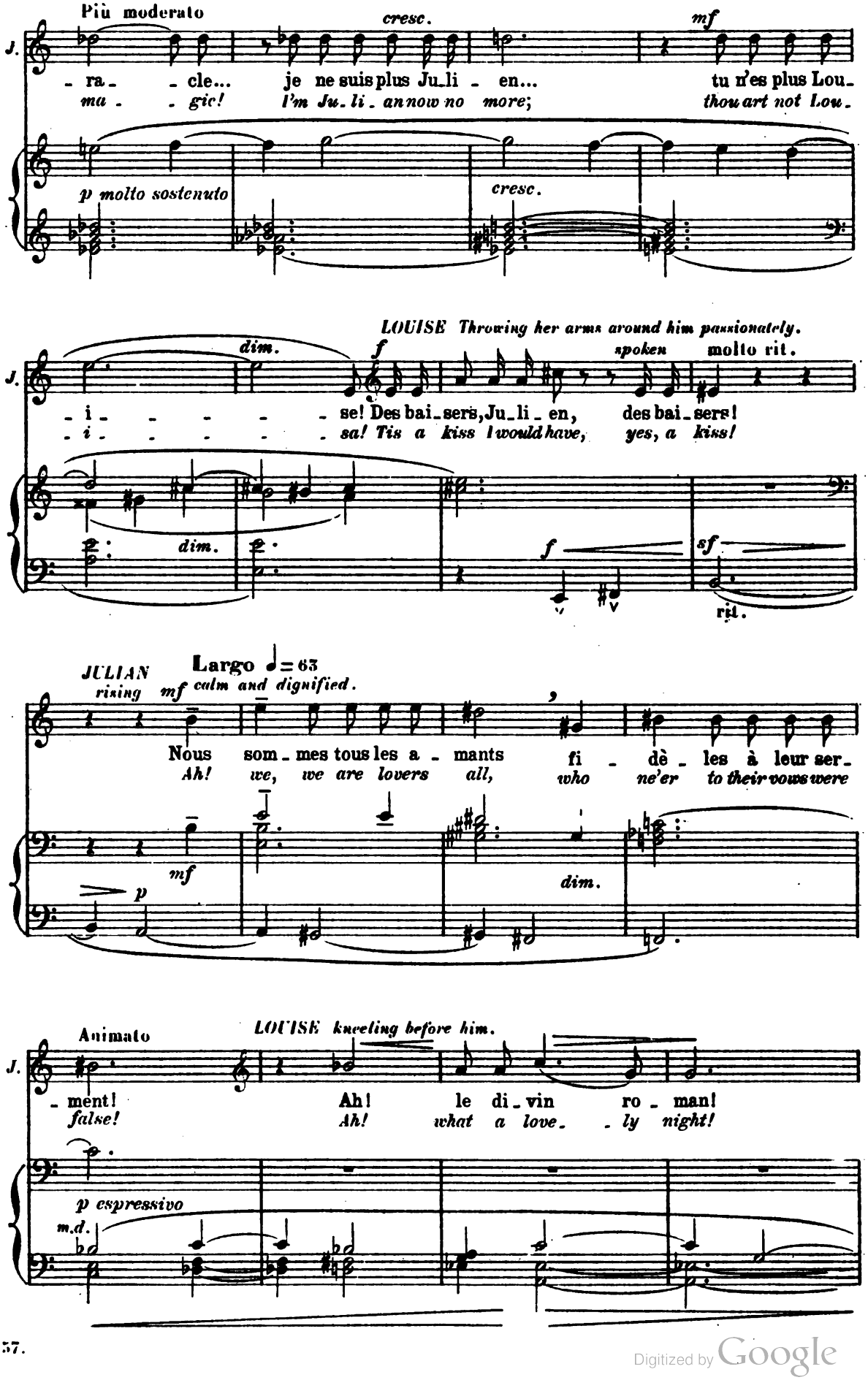

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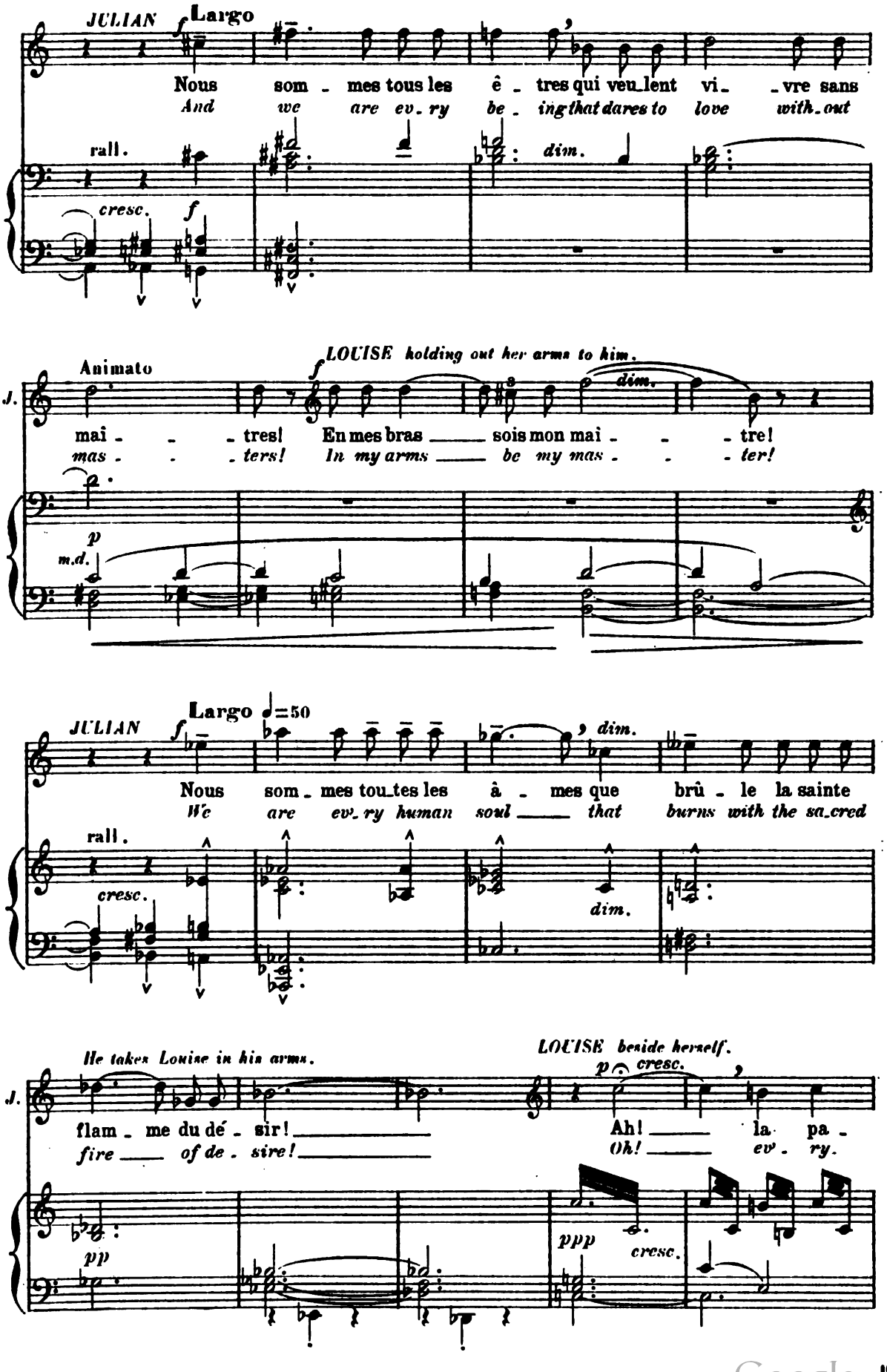

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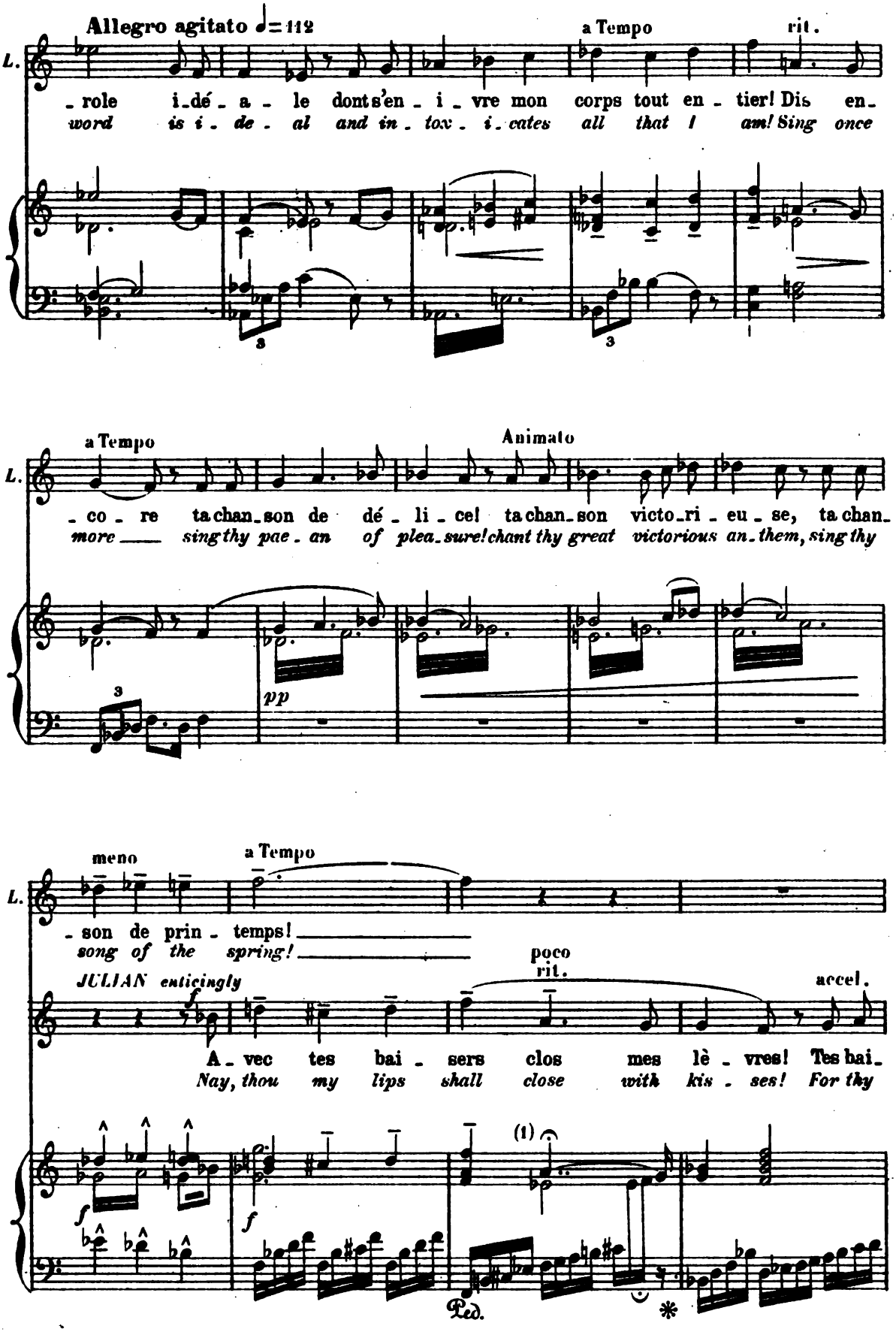

23,457. (1) *Segue il canto*

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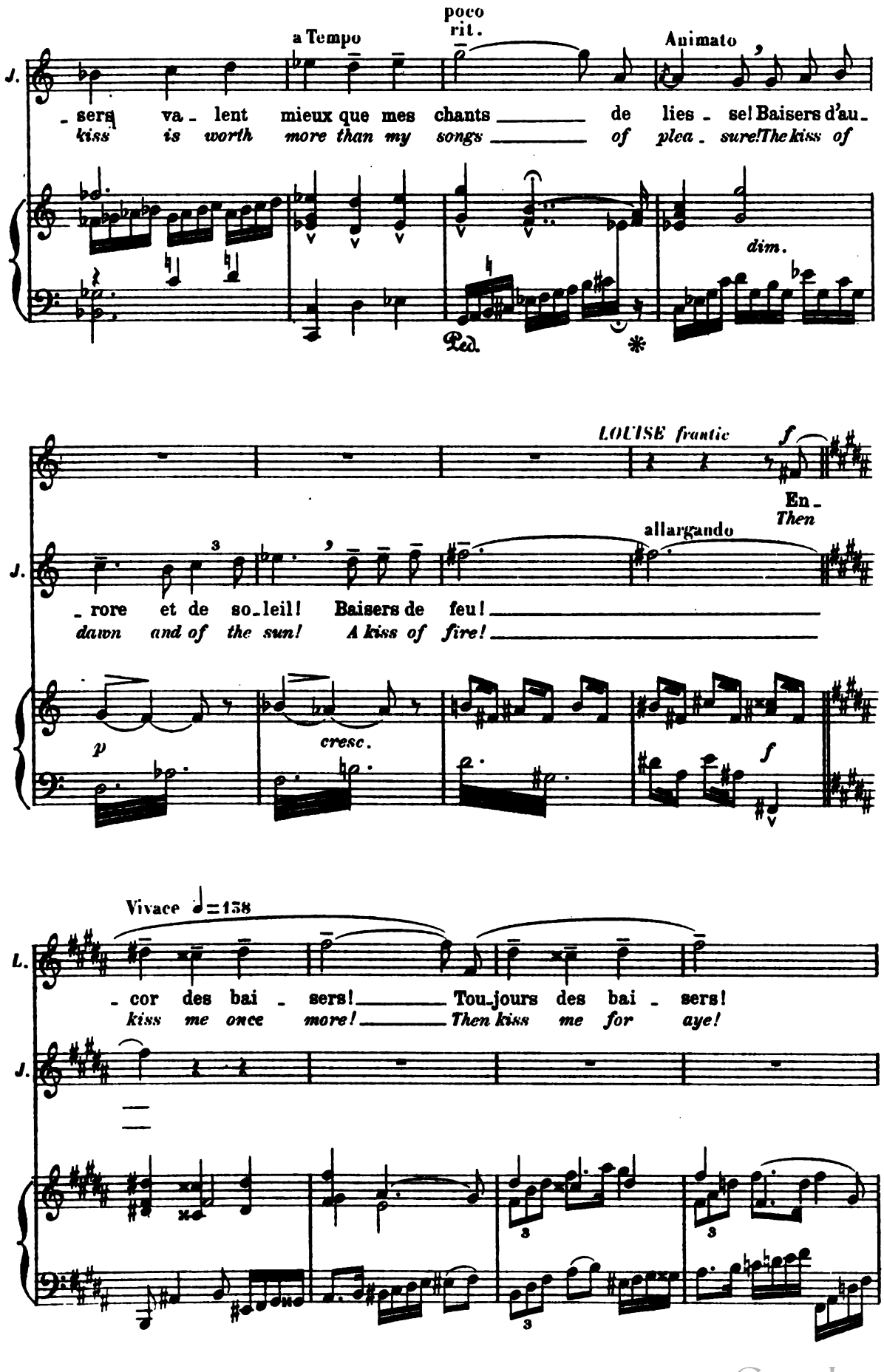

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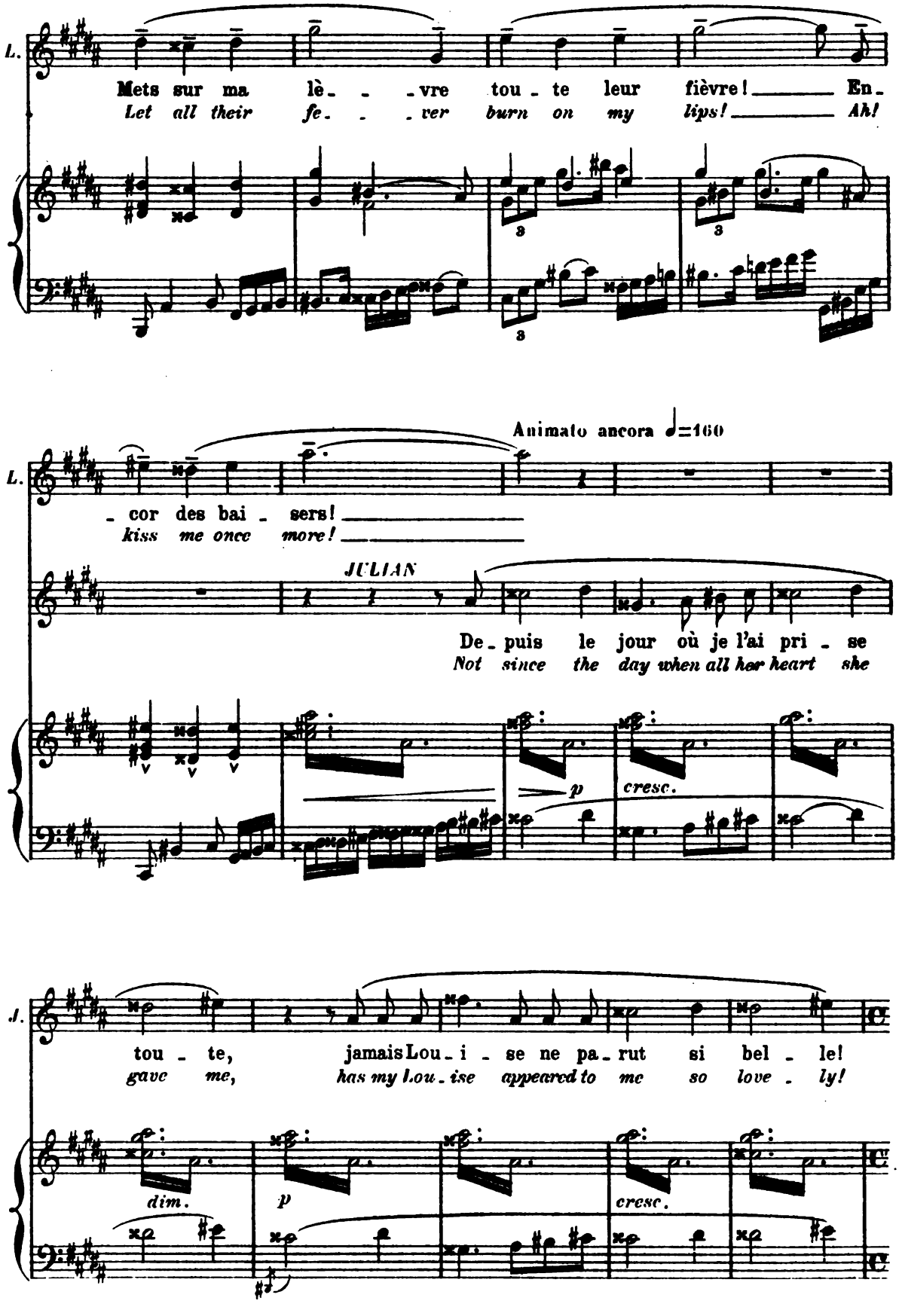

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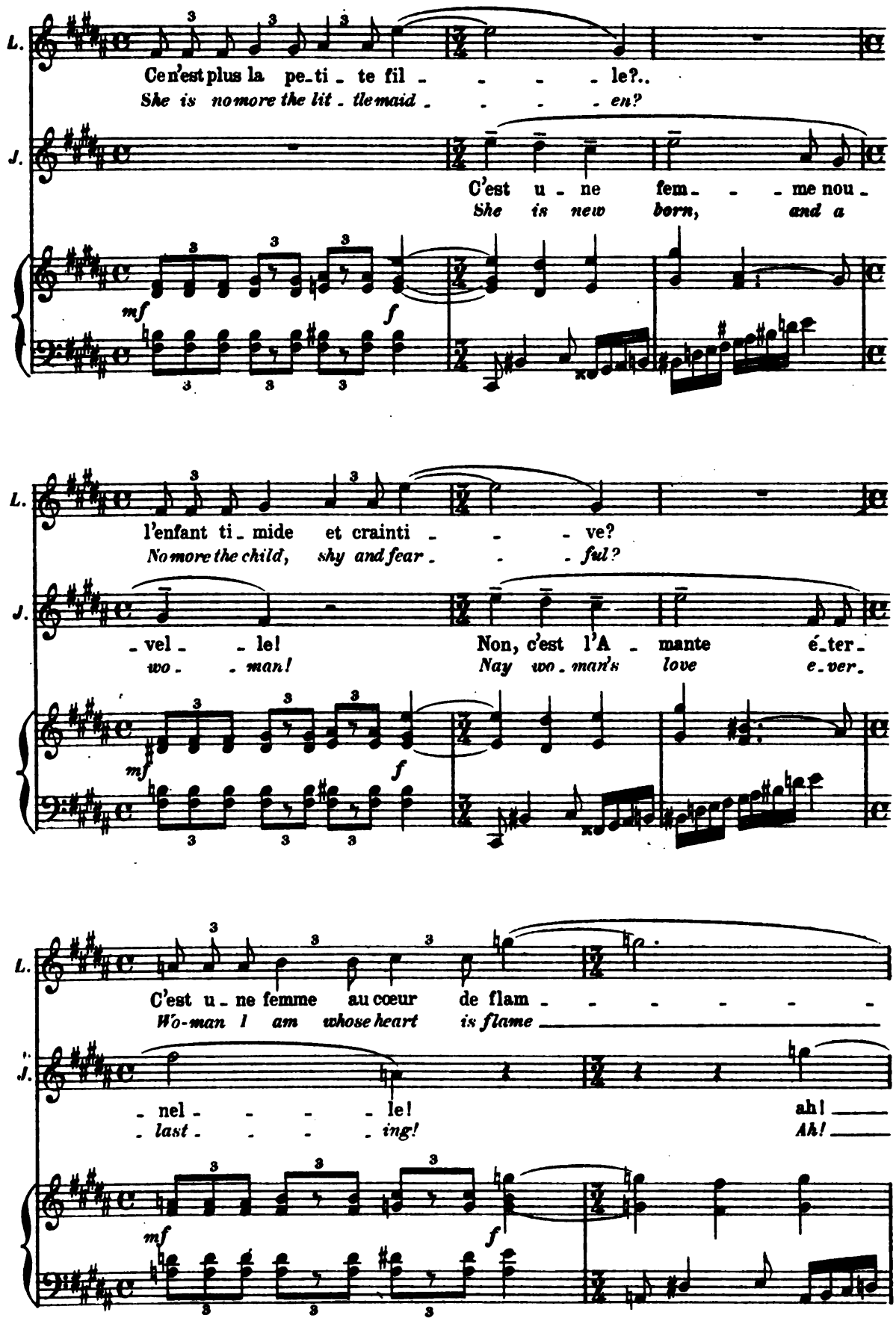

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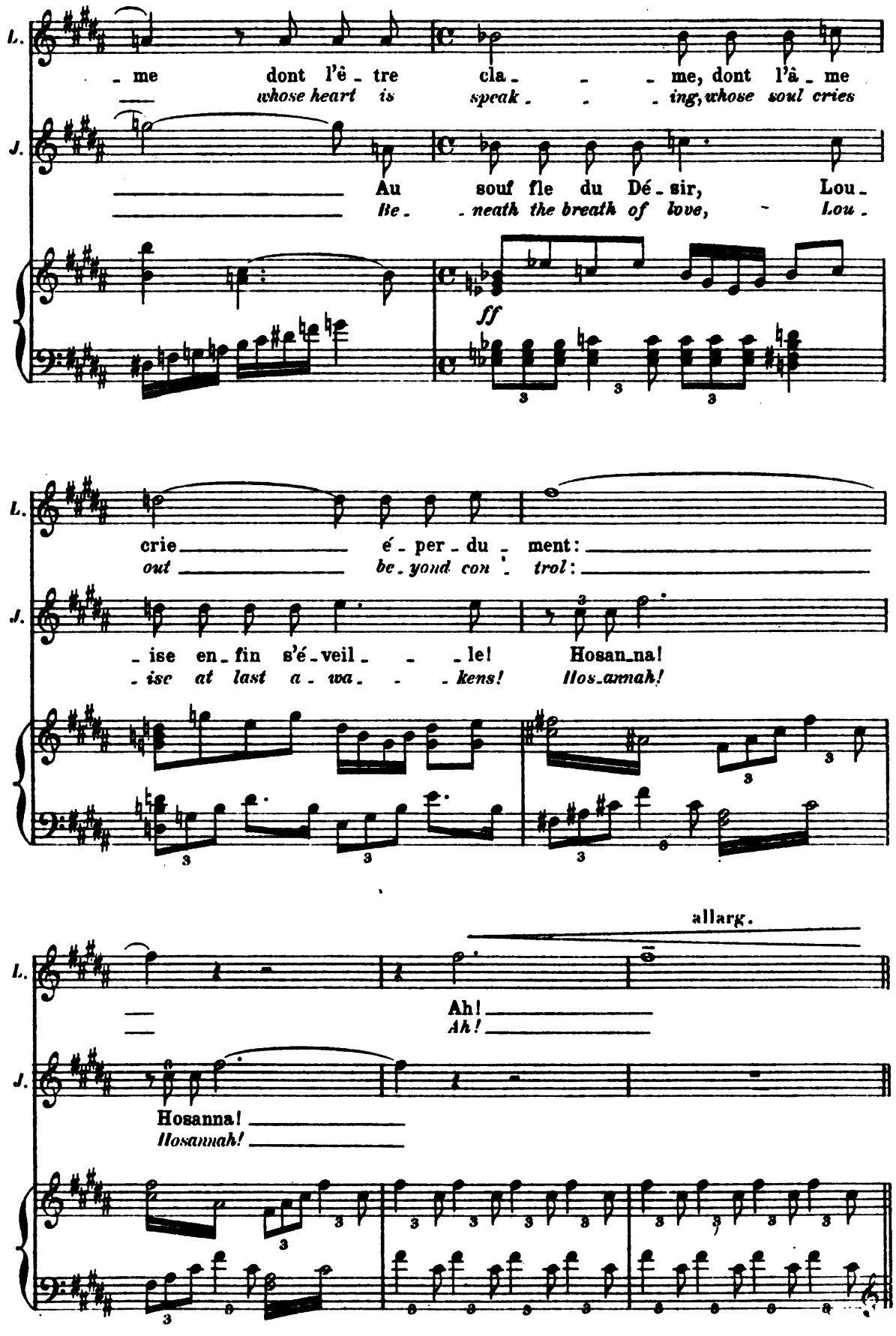

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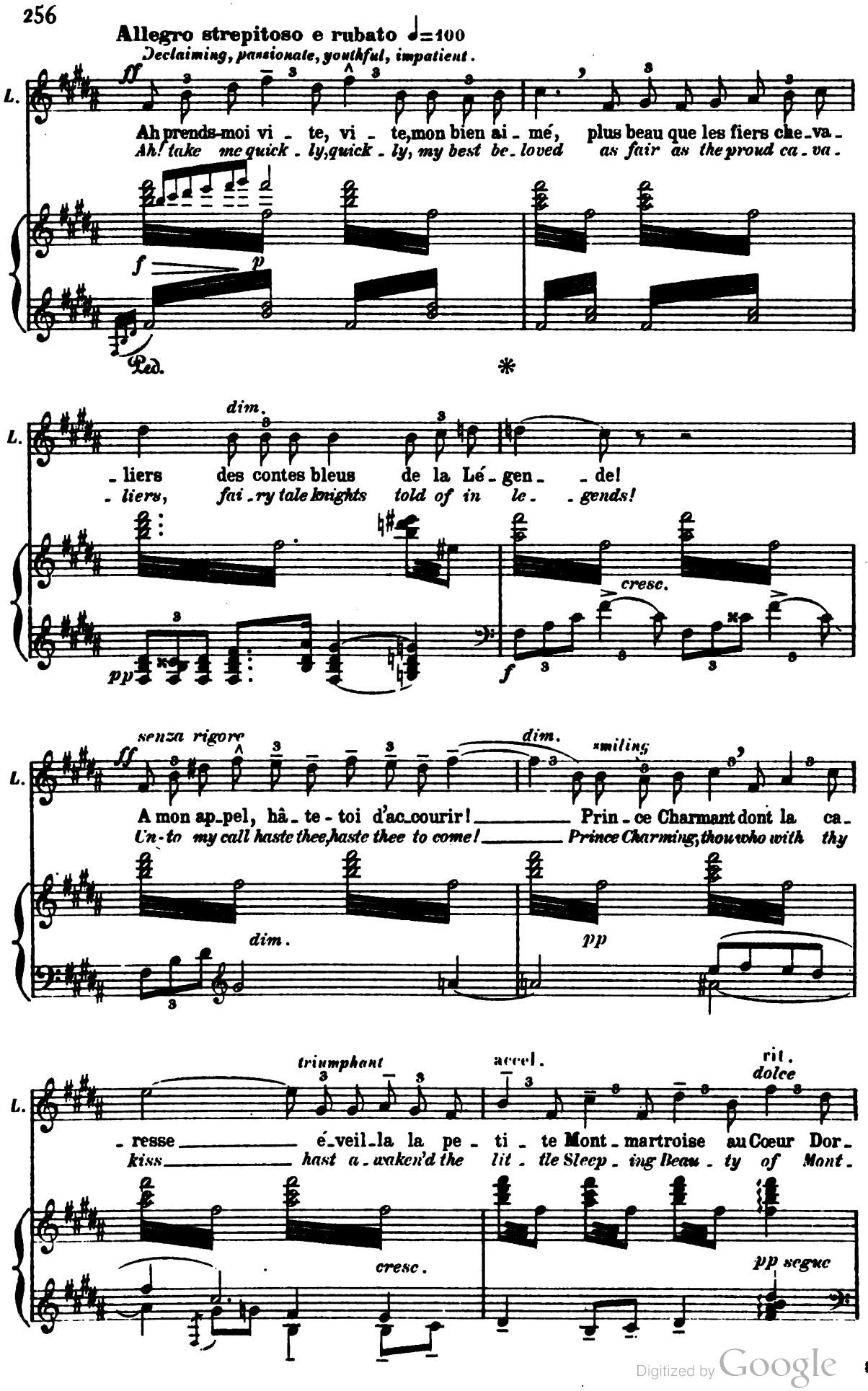

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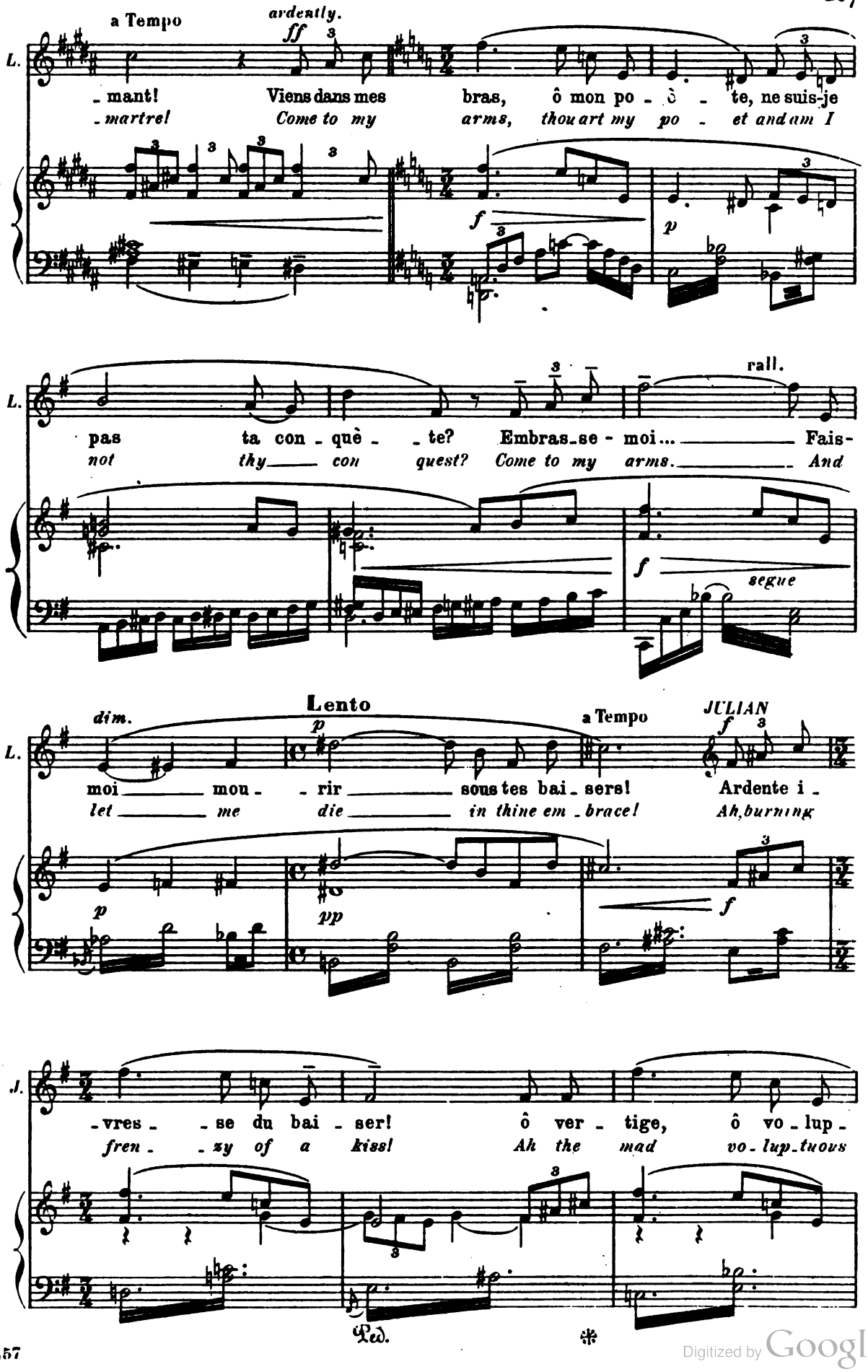

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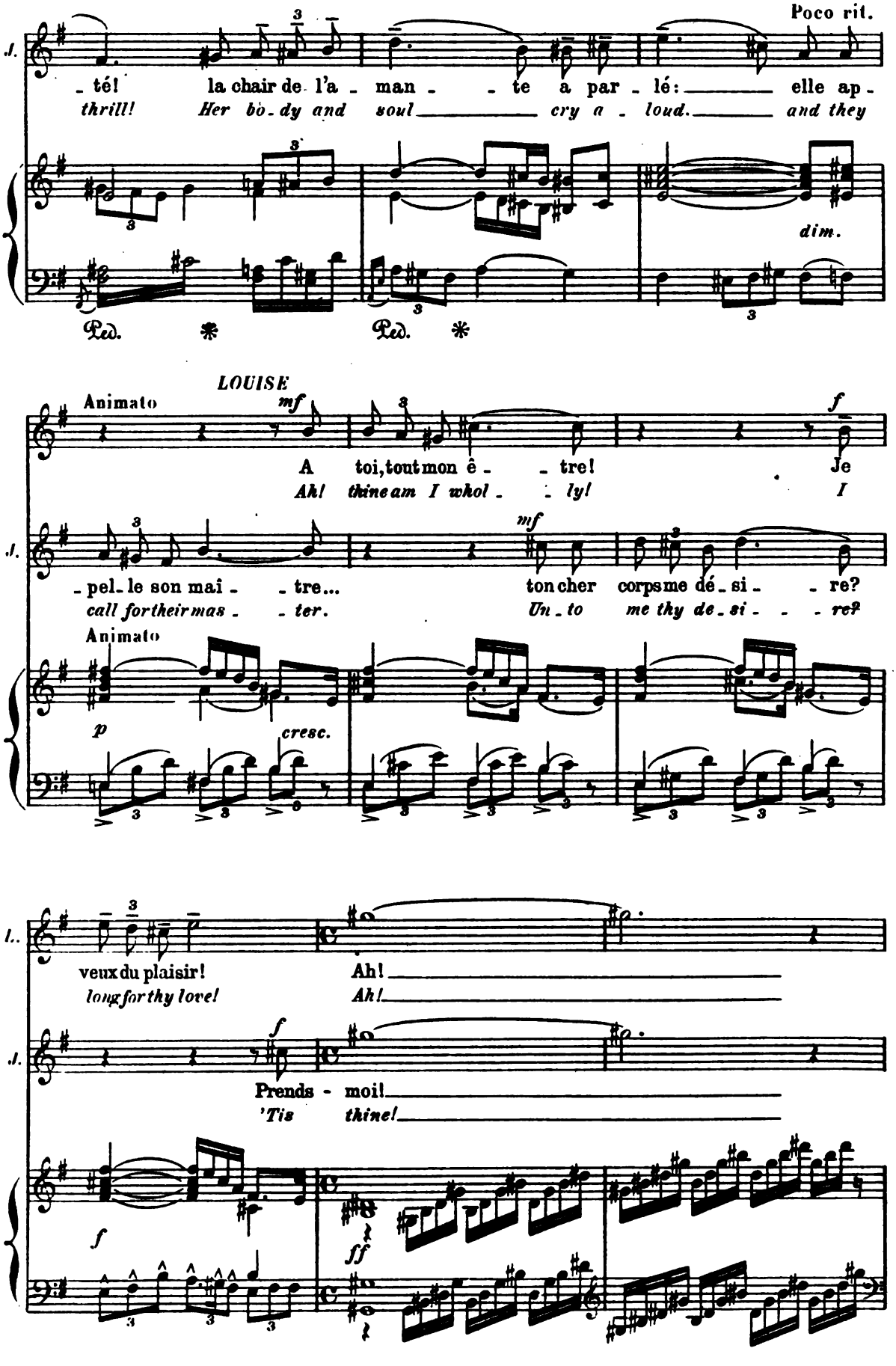

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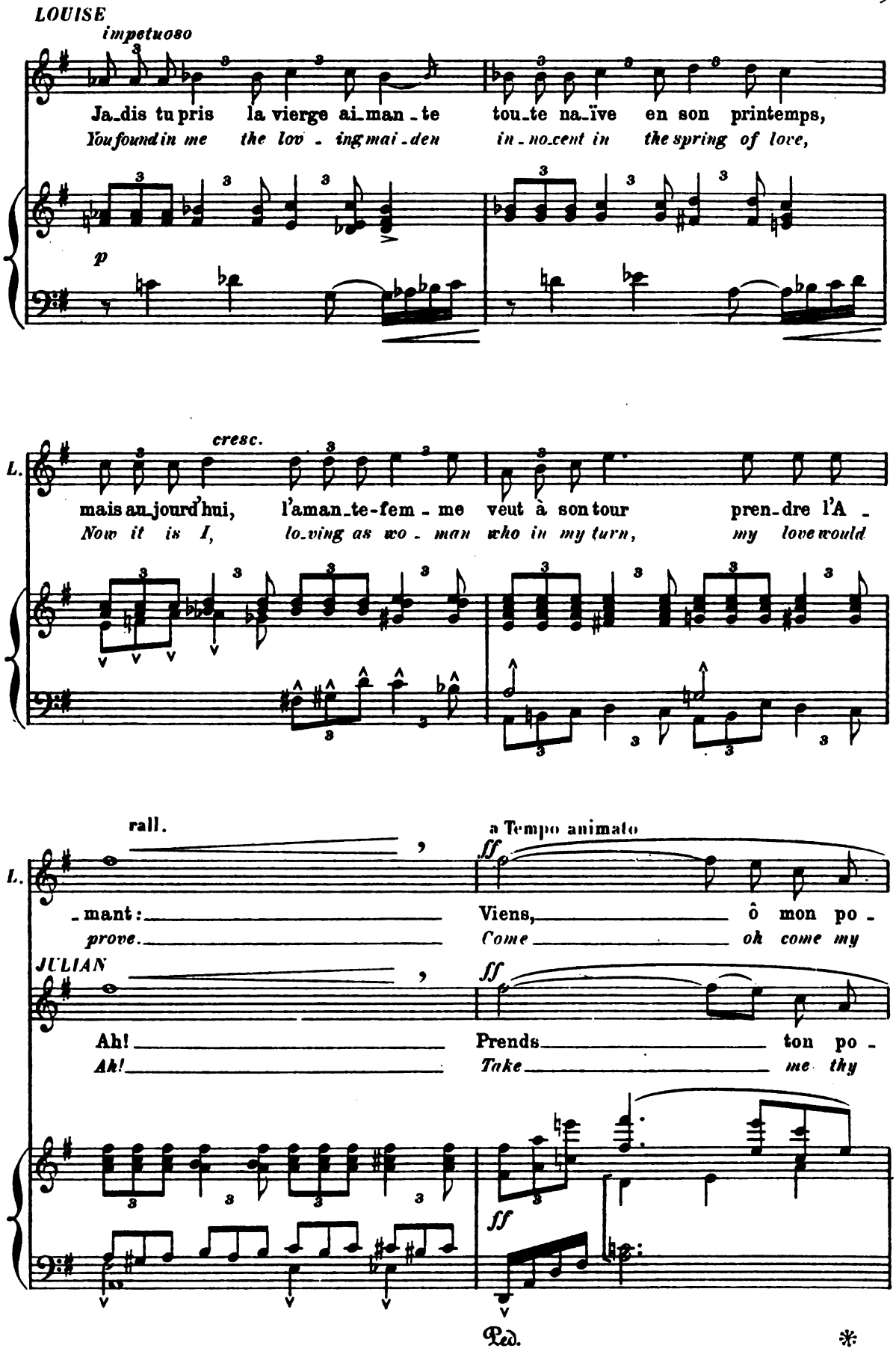

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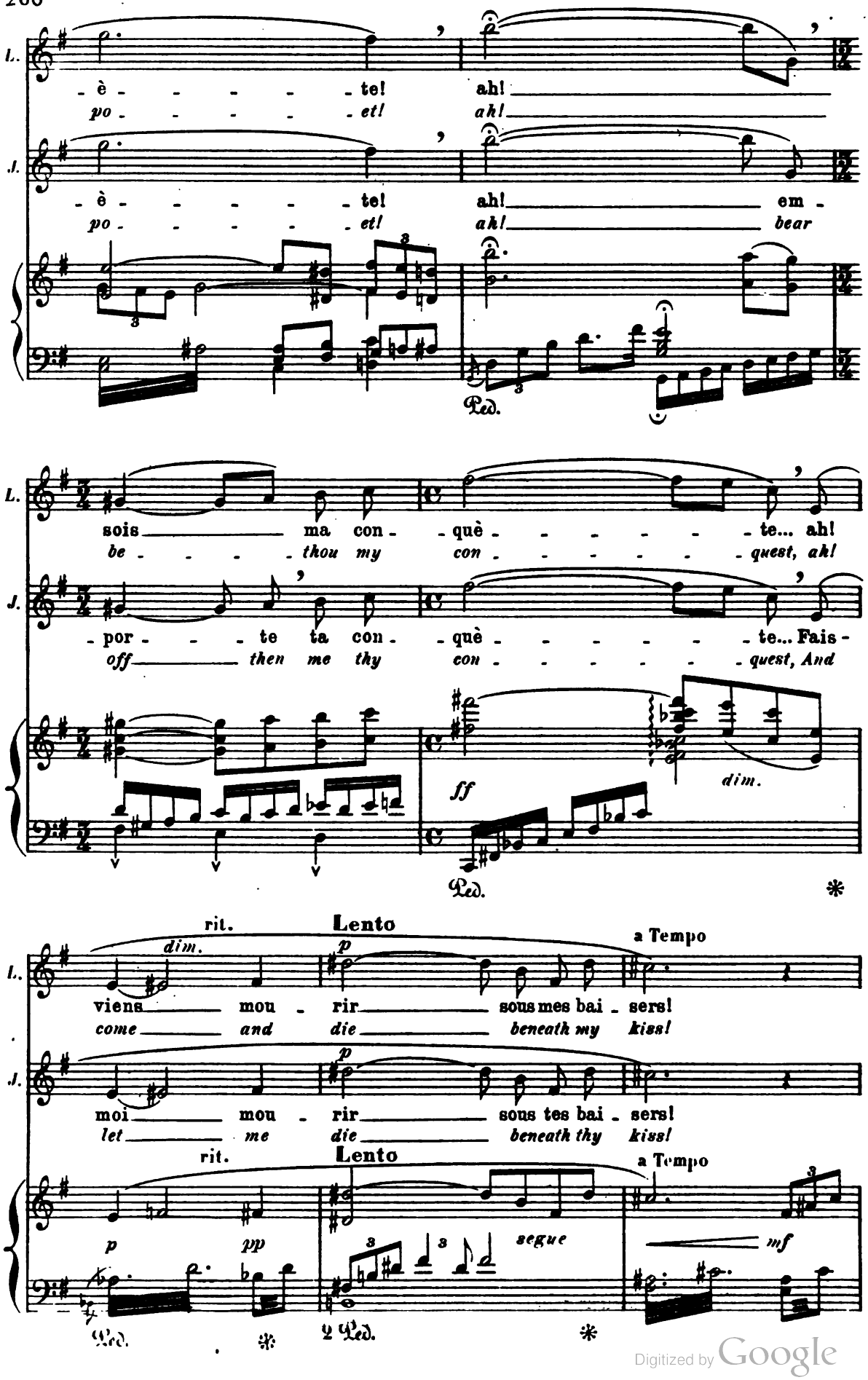

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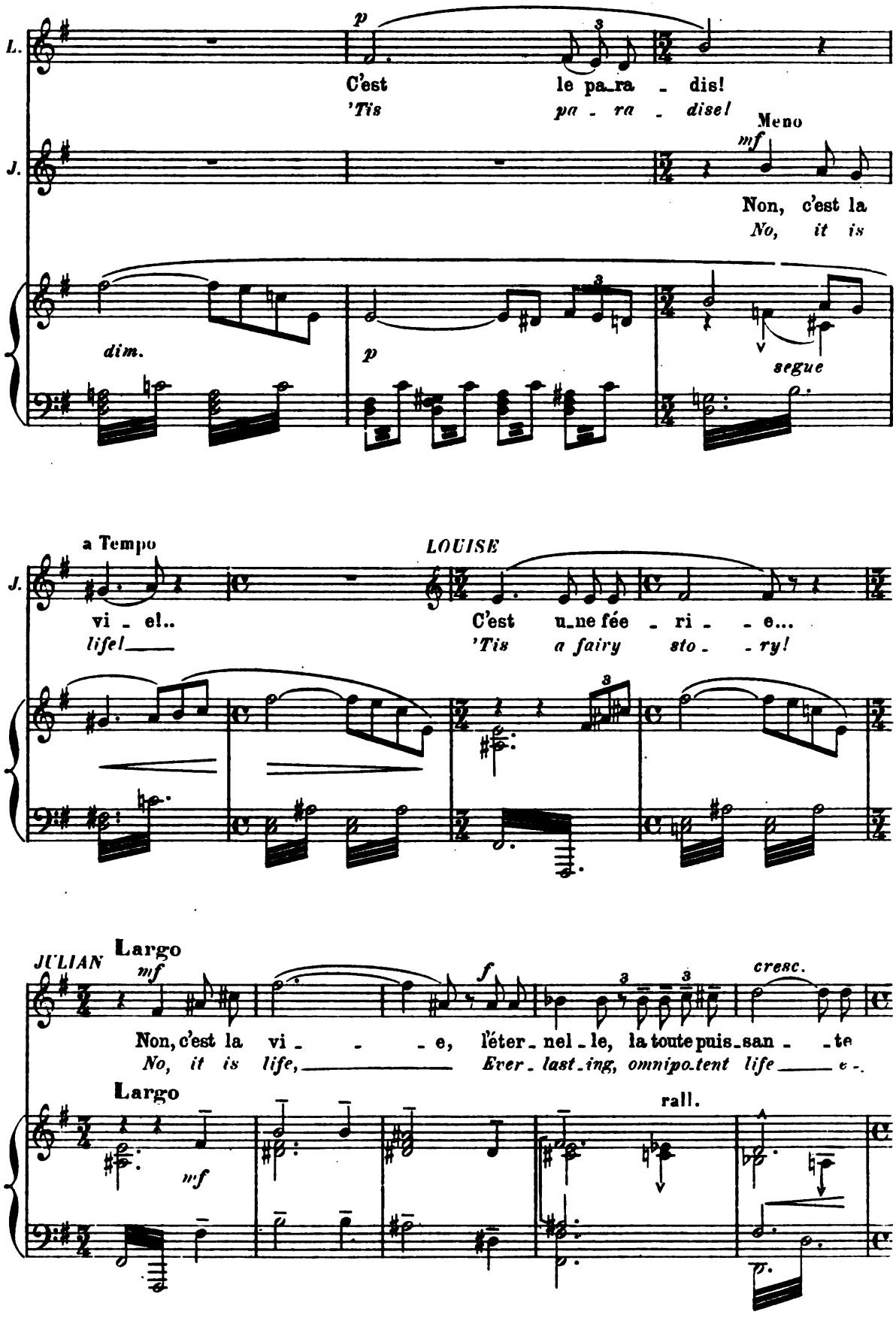

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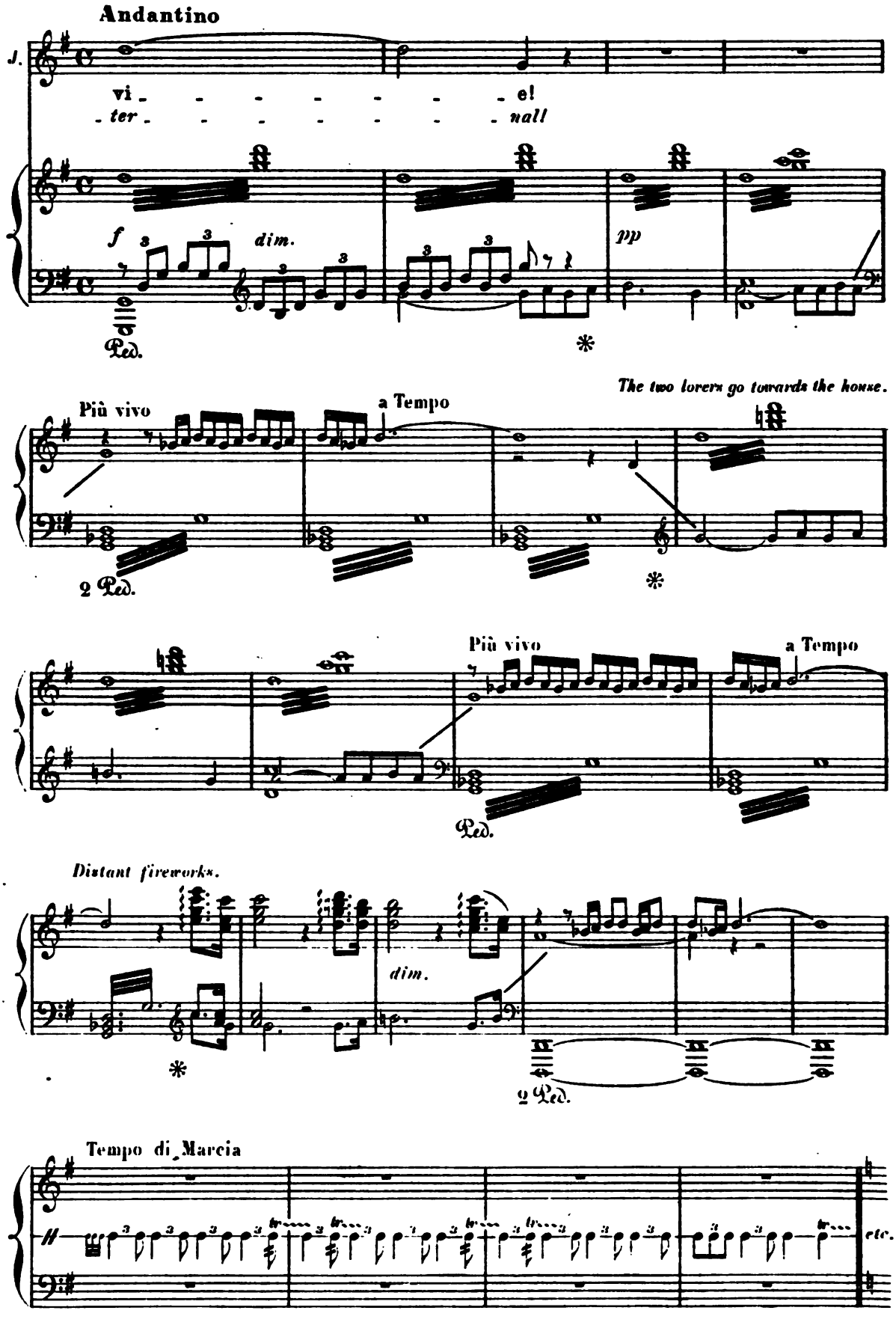

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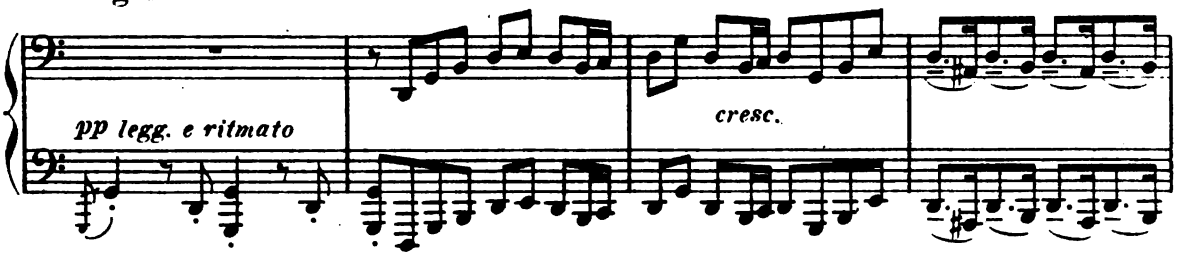
SCENE II

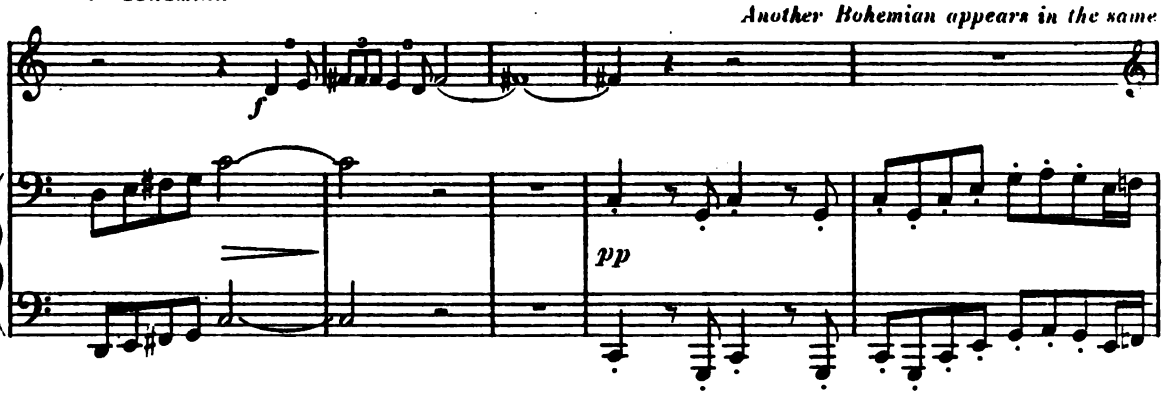
A Bohemian enters by the path; he leaps over the hedge, approaches the house, looks at the lighted window and sounds a call towards the town.

Allegretto scherzando



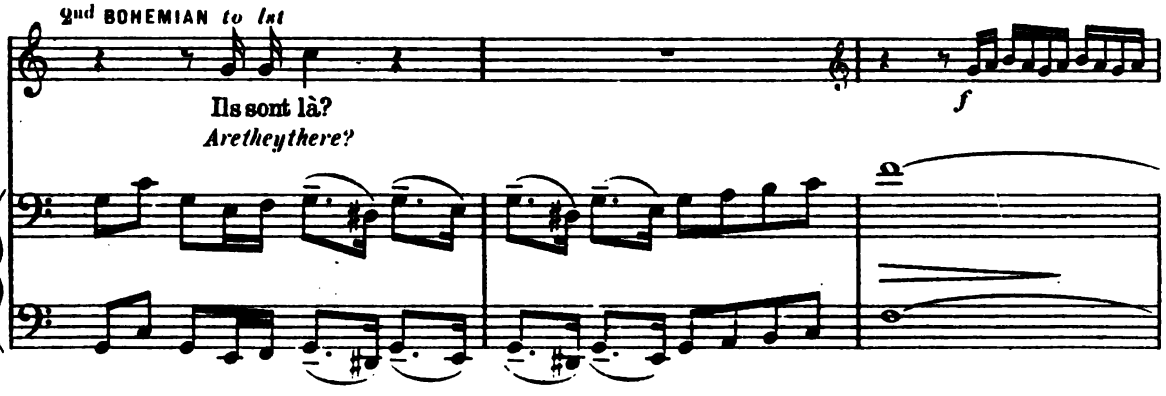
1st BOHEMIAN

Another Bohemian appears in the same

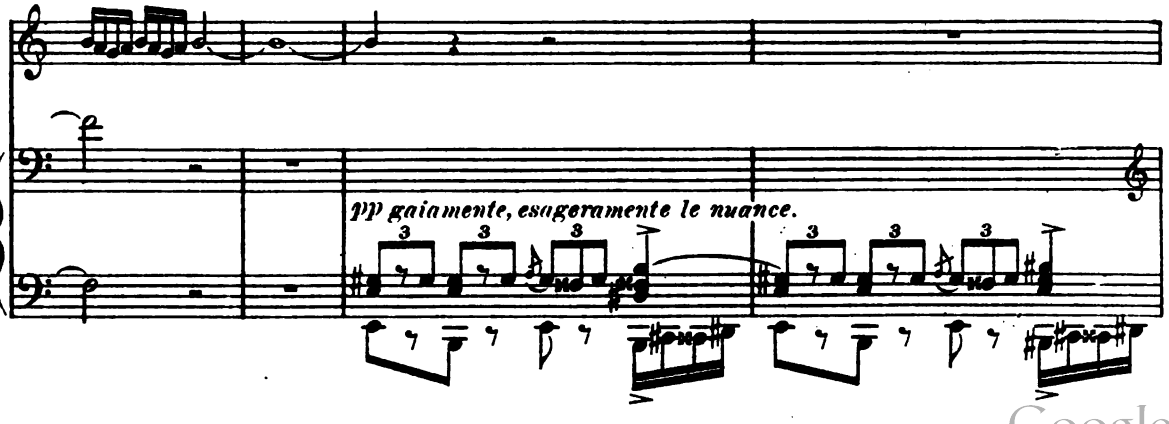


way as the first one, who now goes to meet him, showing him the window where the light has suddenly

2nd BOHEMIAN *to 1st*



been put out. They open the gate to three comrades who carry large bundles that they hastily unpack.



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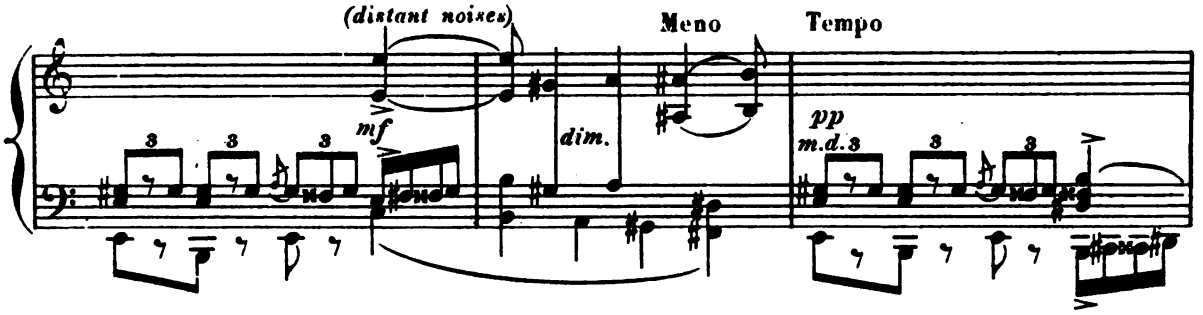
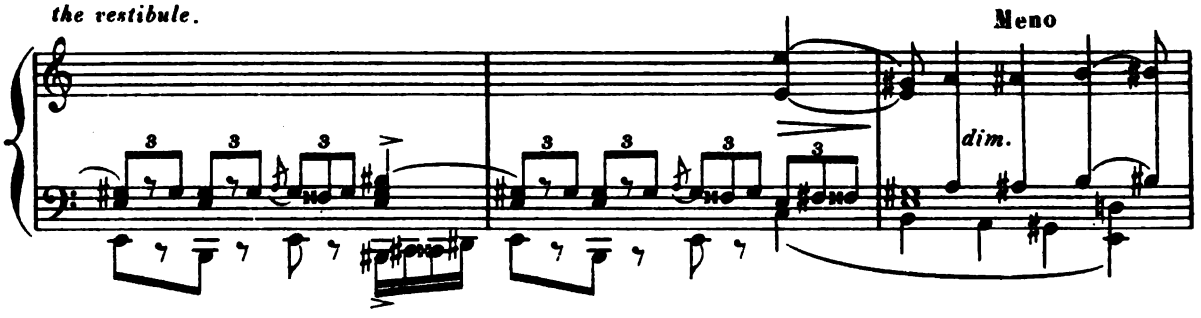
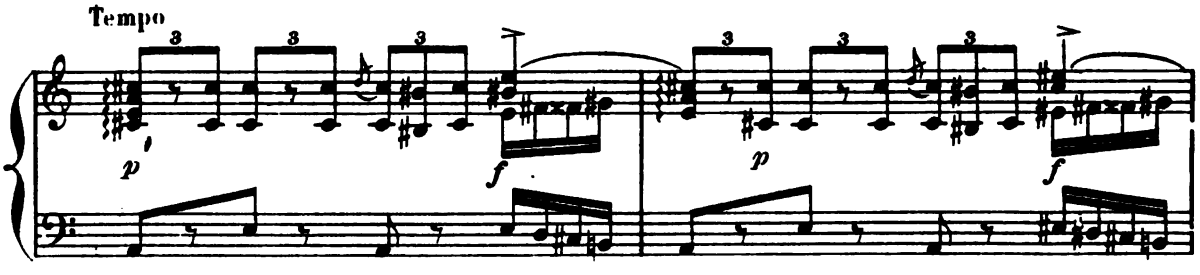
Taking out streamers, flags, paper lanterns, with which they decorate the front of the house.

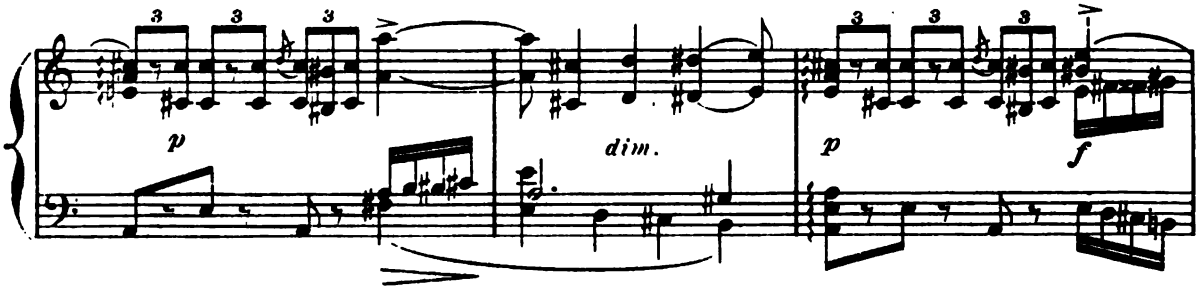


the vestibule.



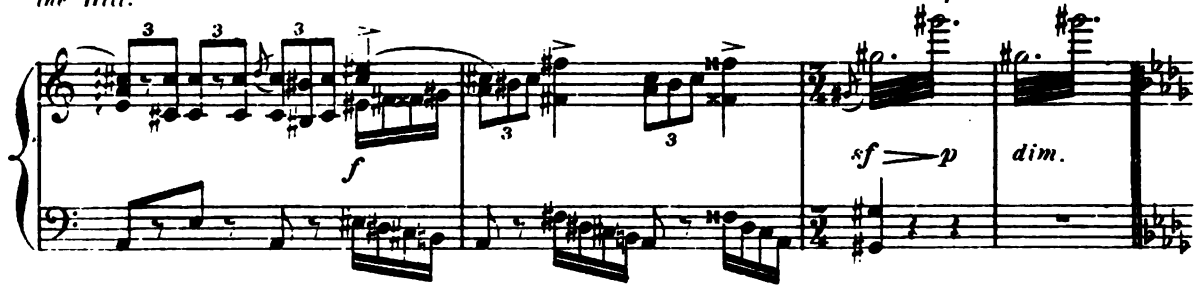


Distant noises. The lights of the town seem to come towards



the Hill.

Distant roll of drums.



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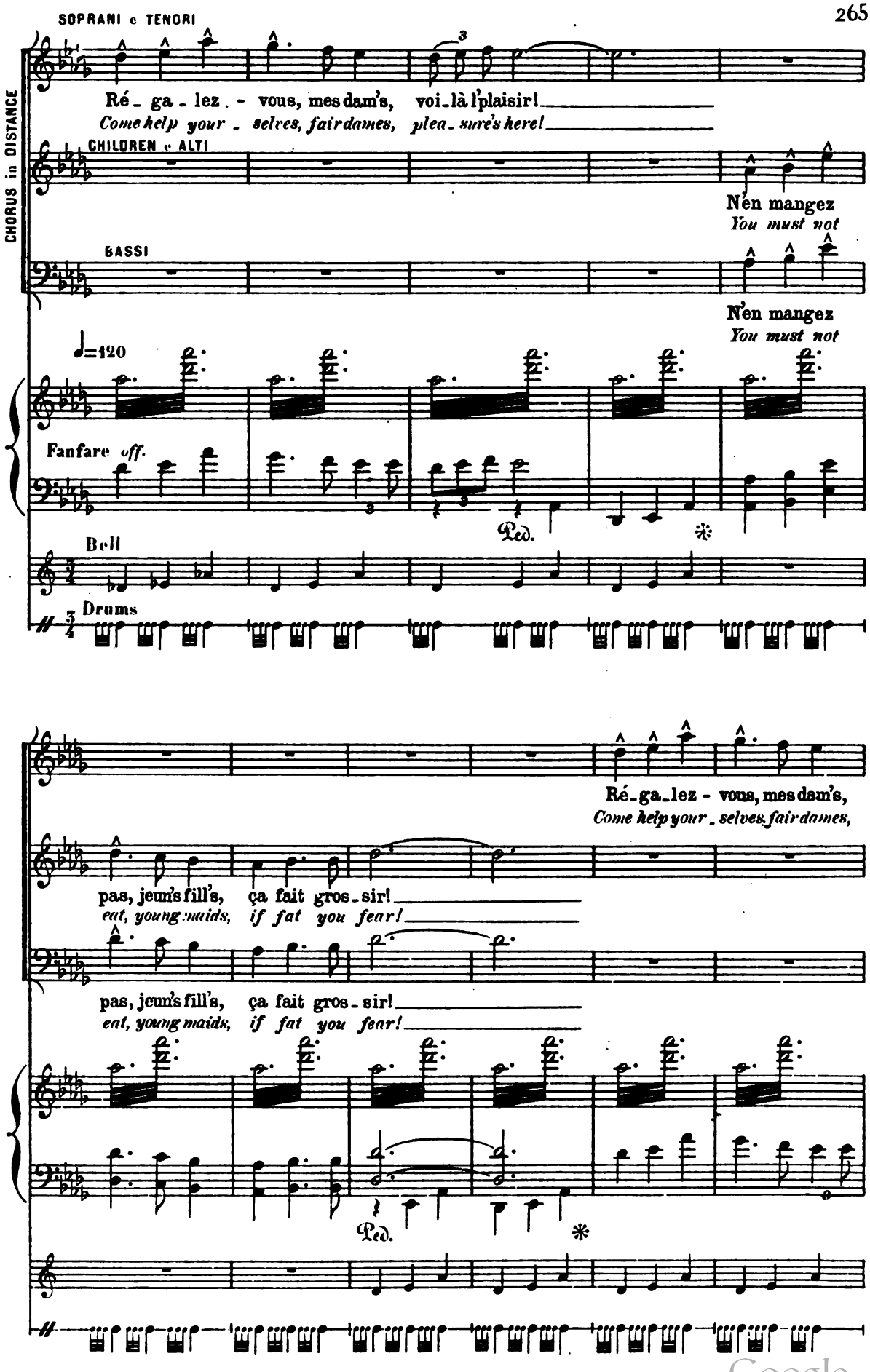

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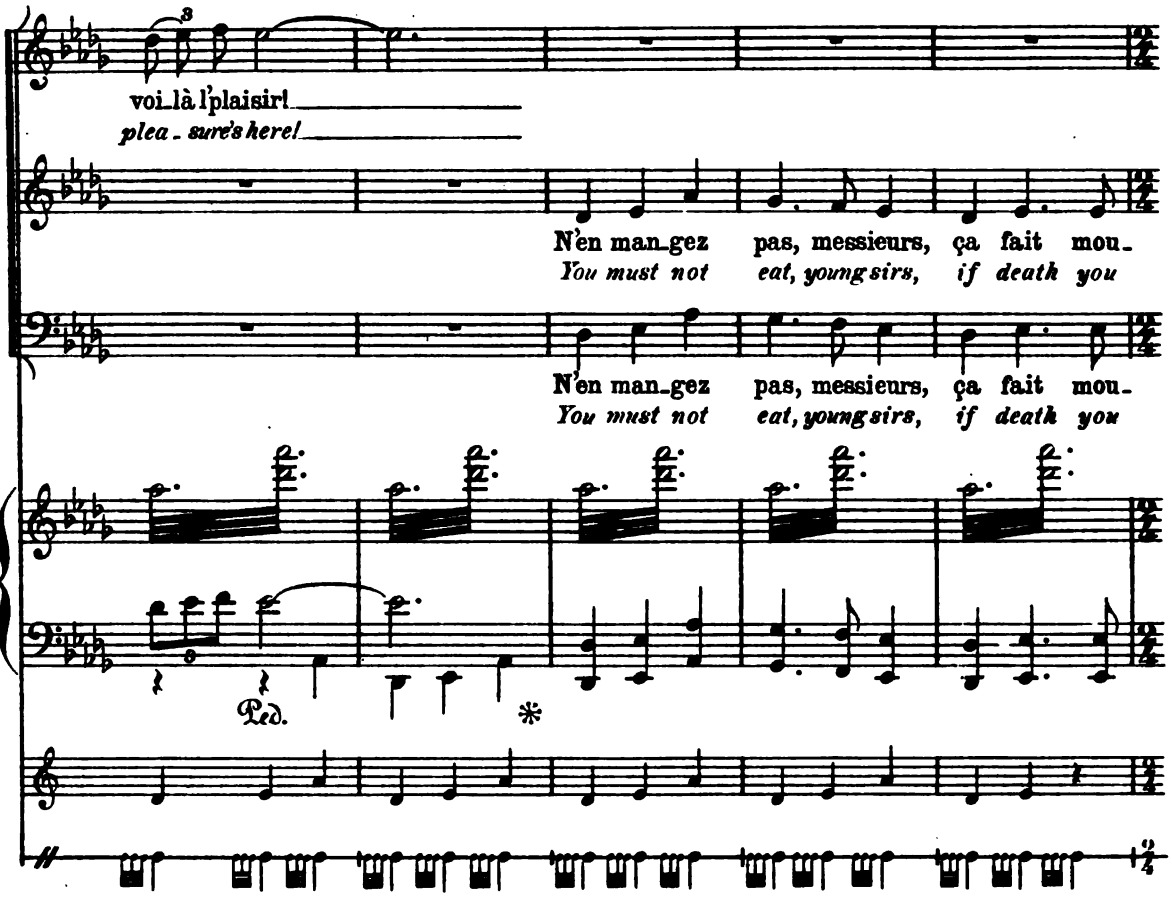

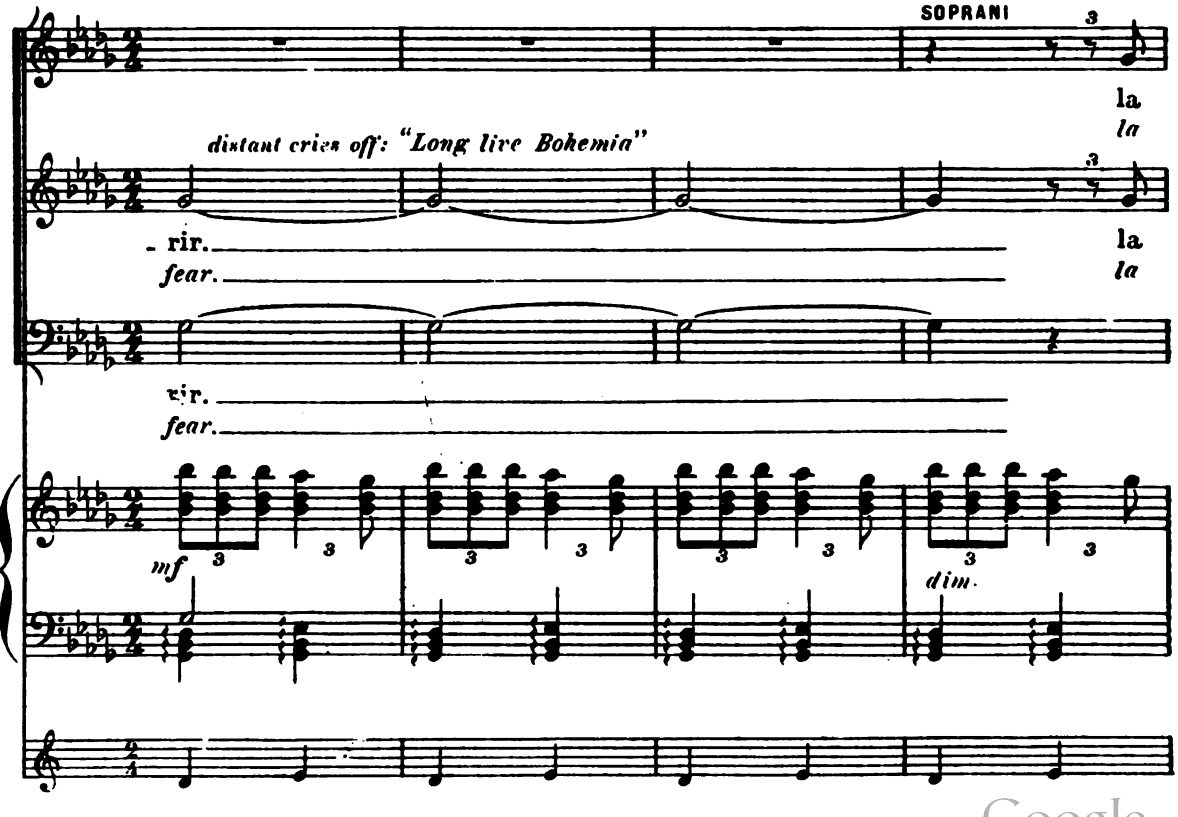

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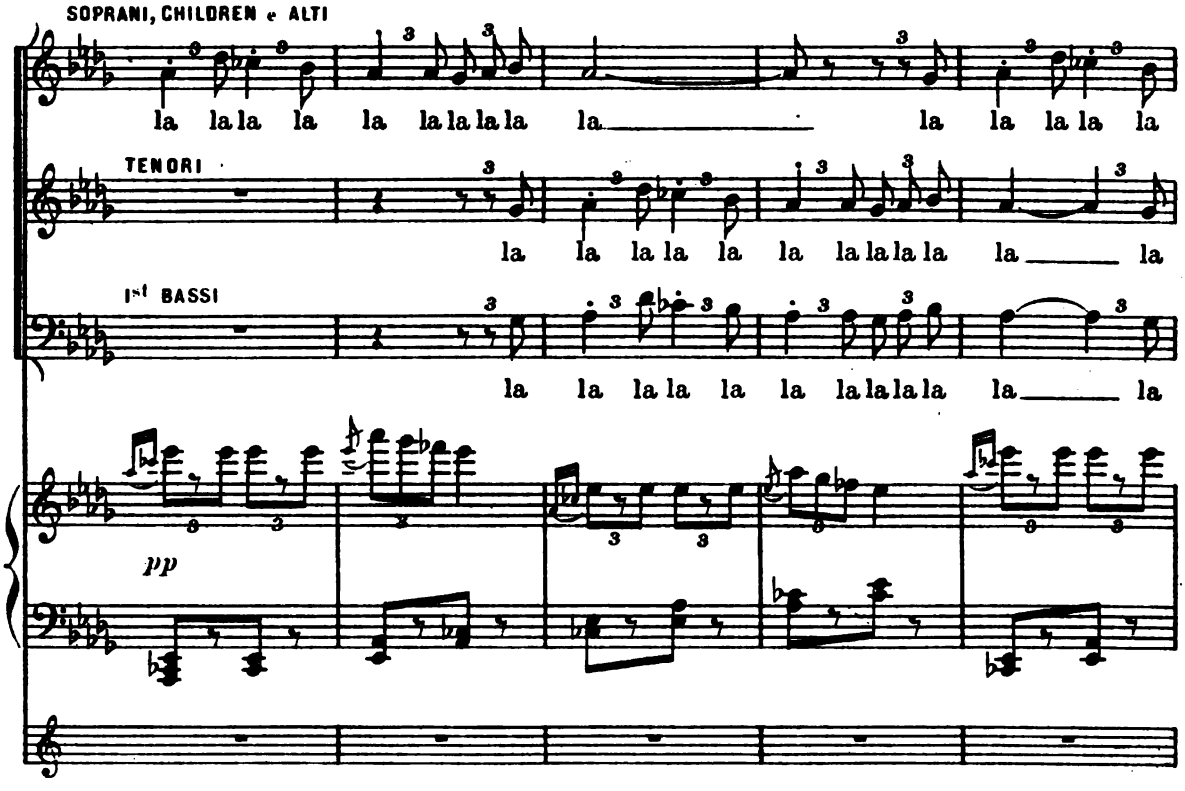

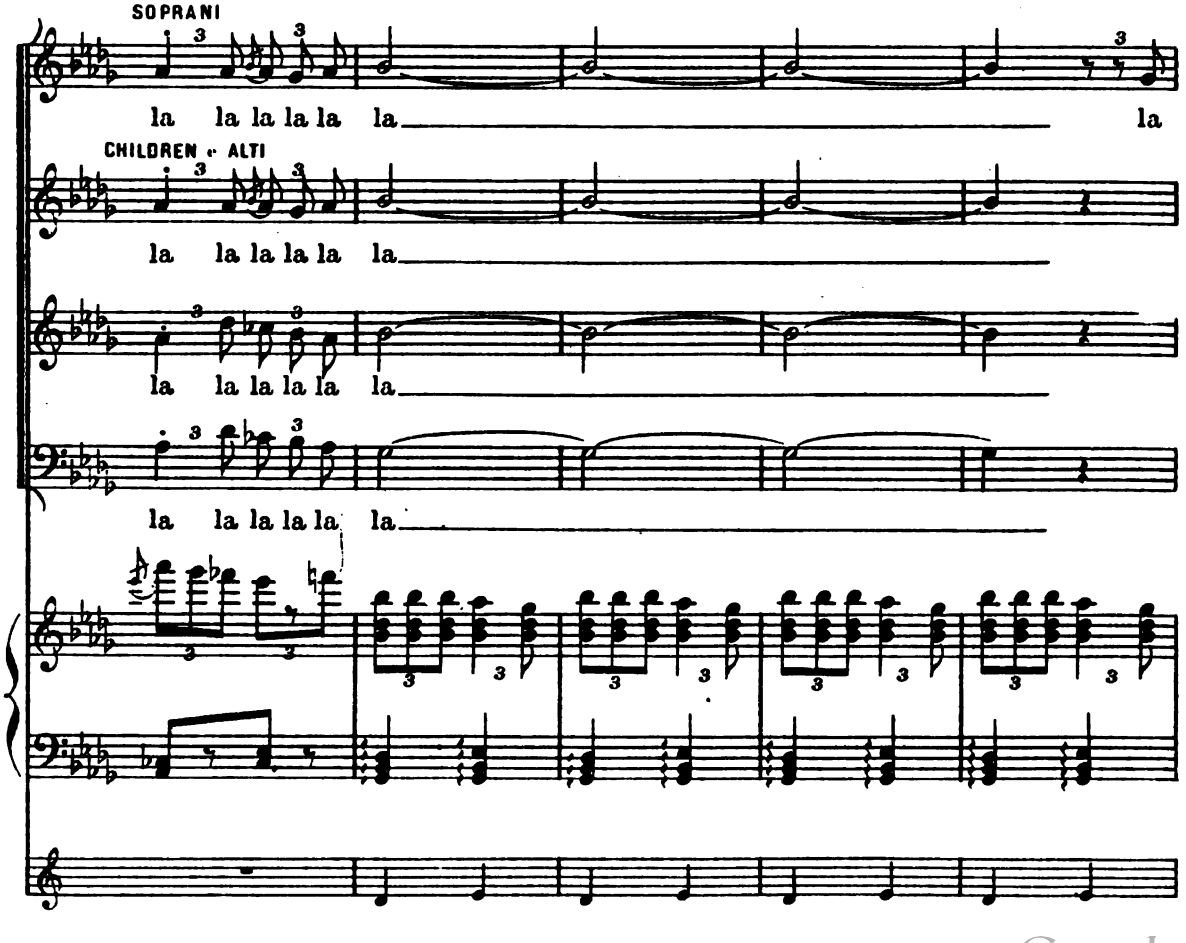

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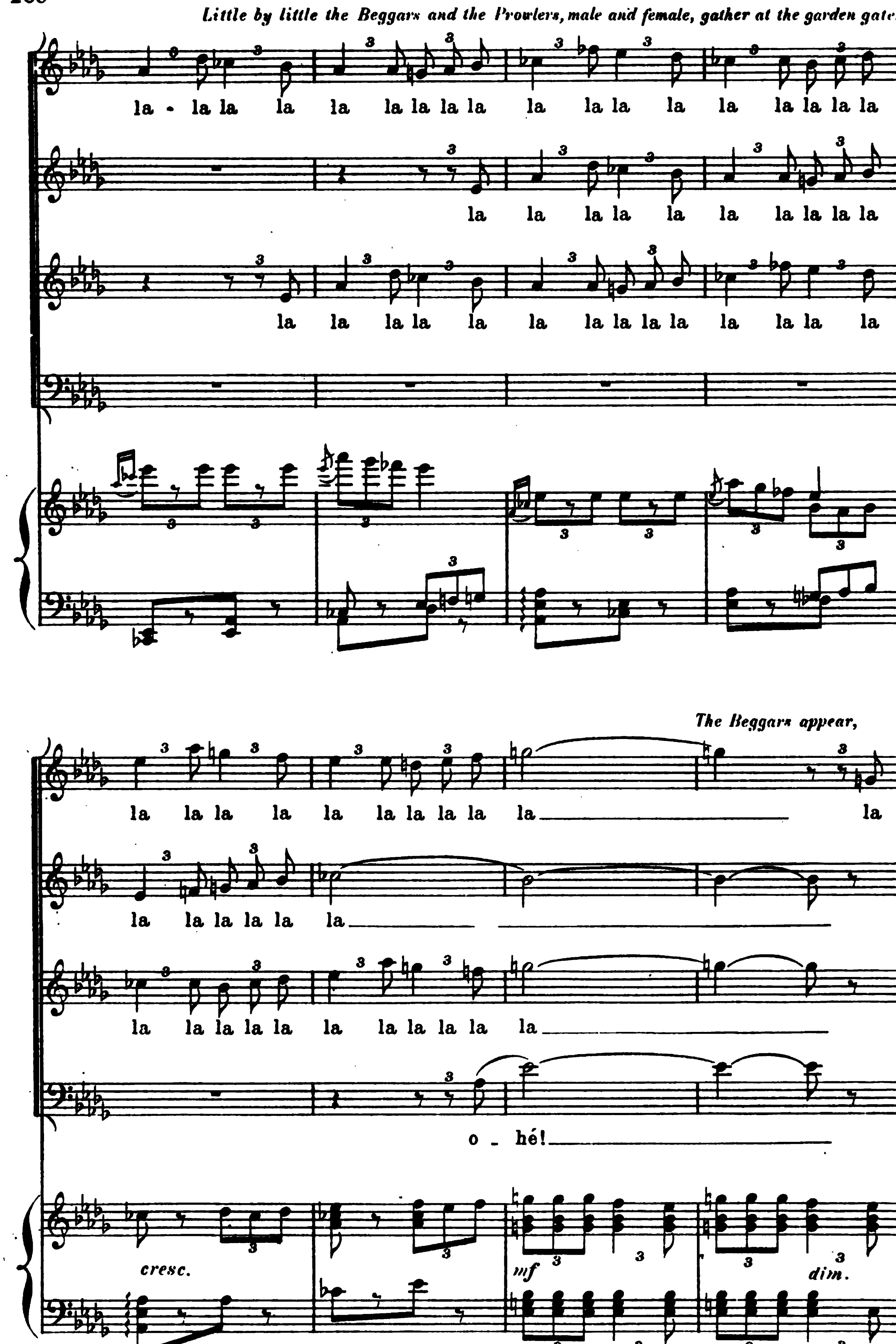

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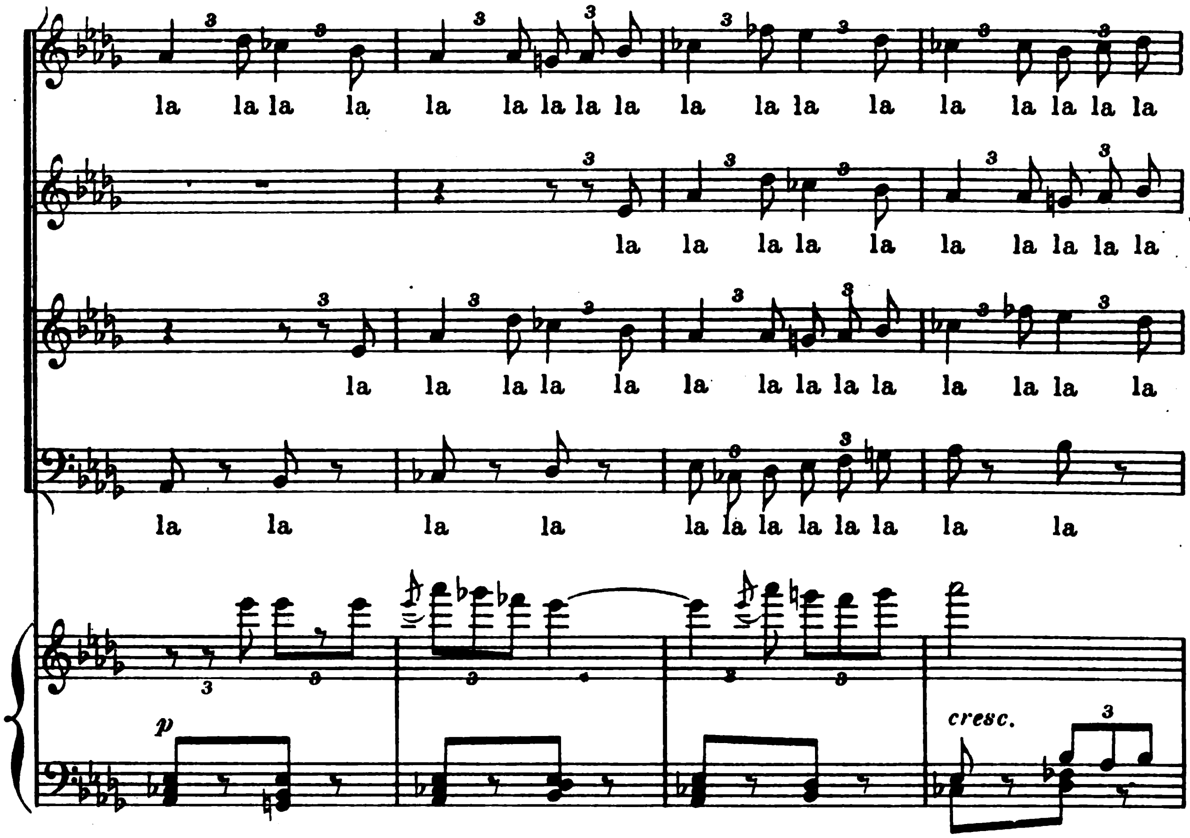
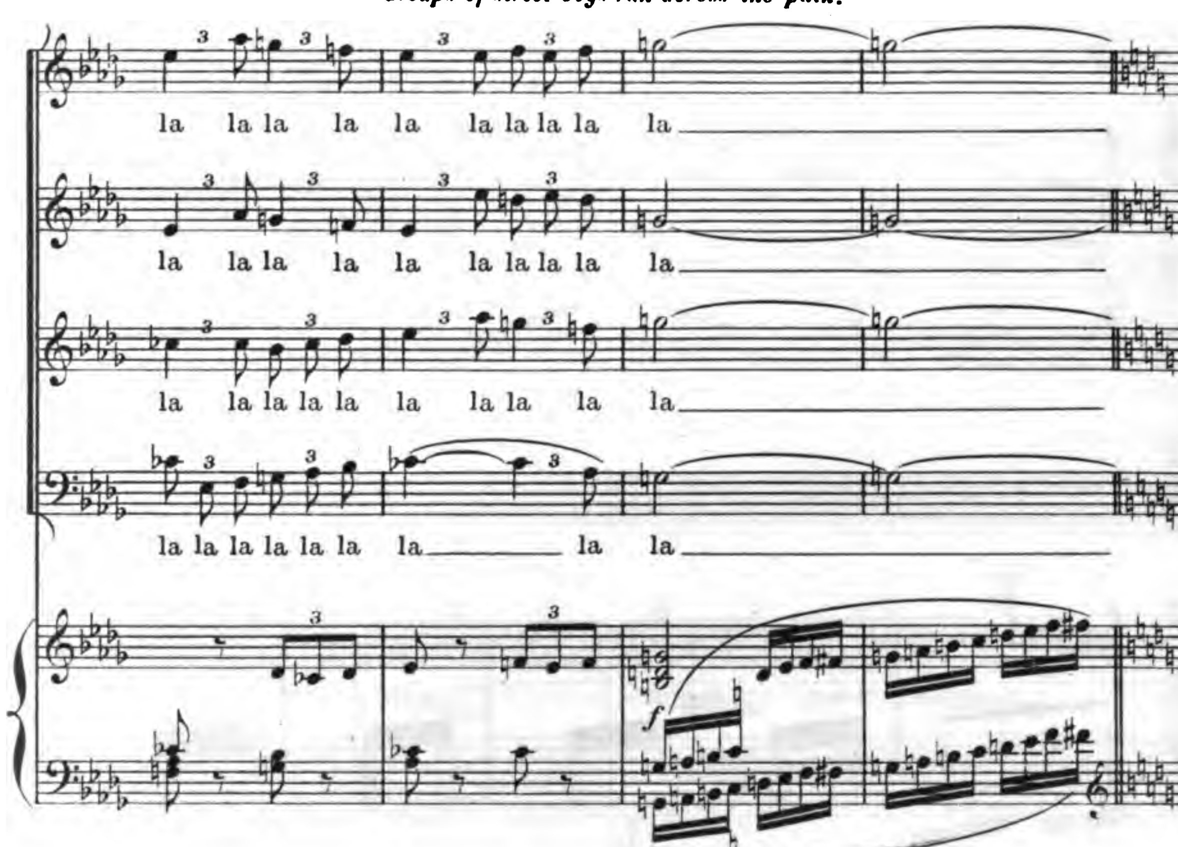
climbing on the scaffolding against the neighbouring houses.



Groups of street boys run across the path.



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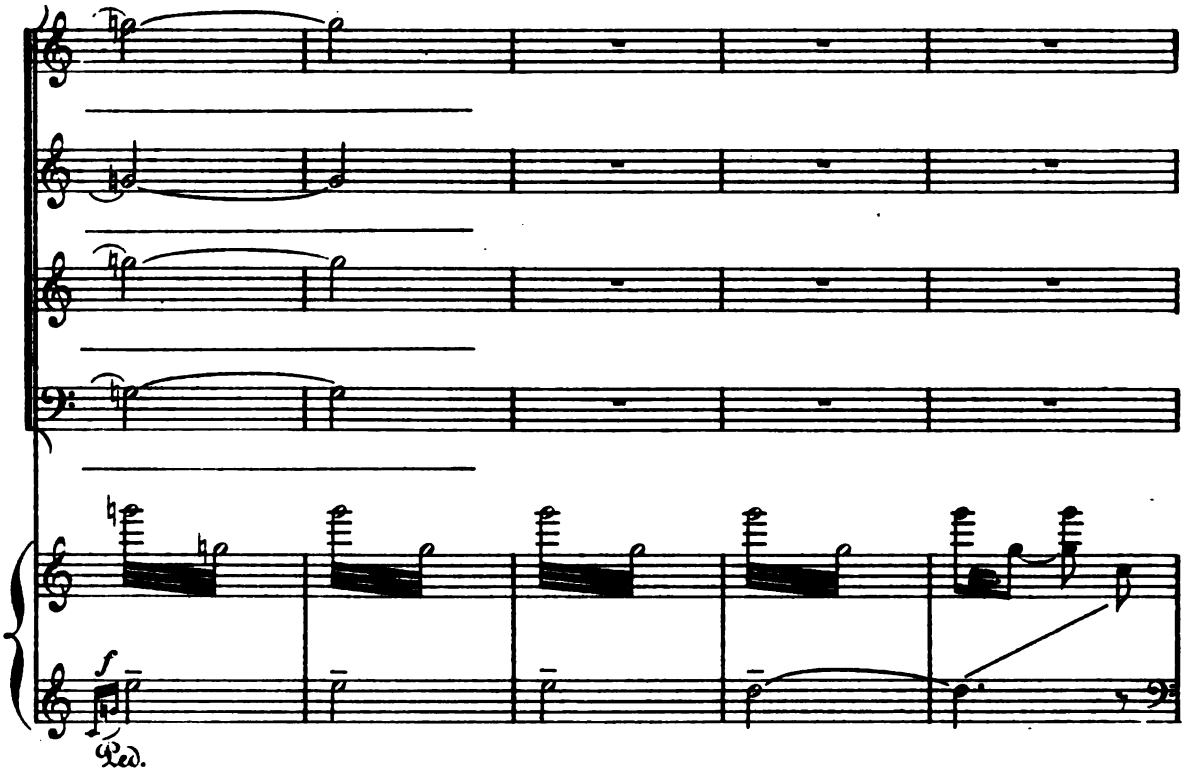
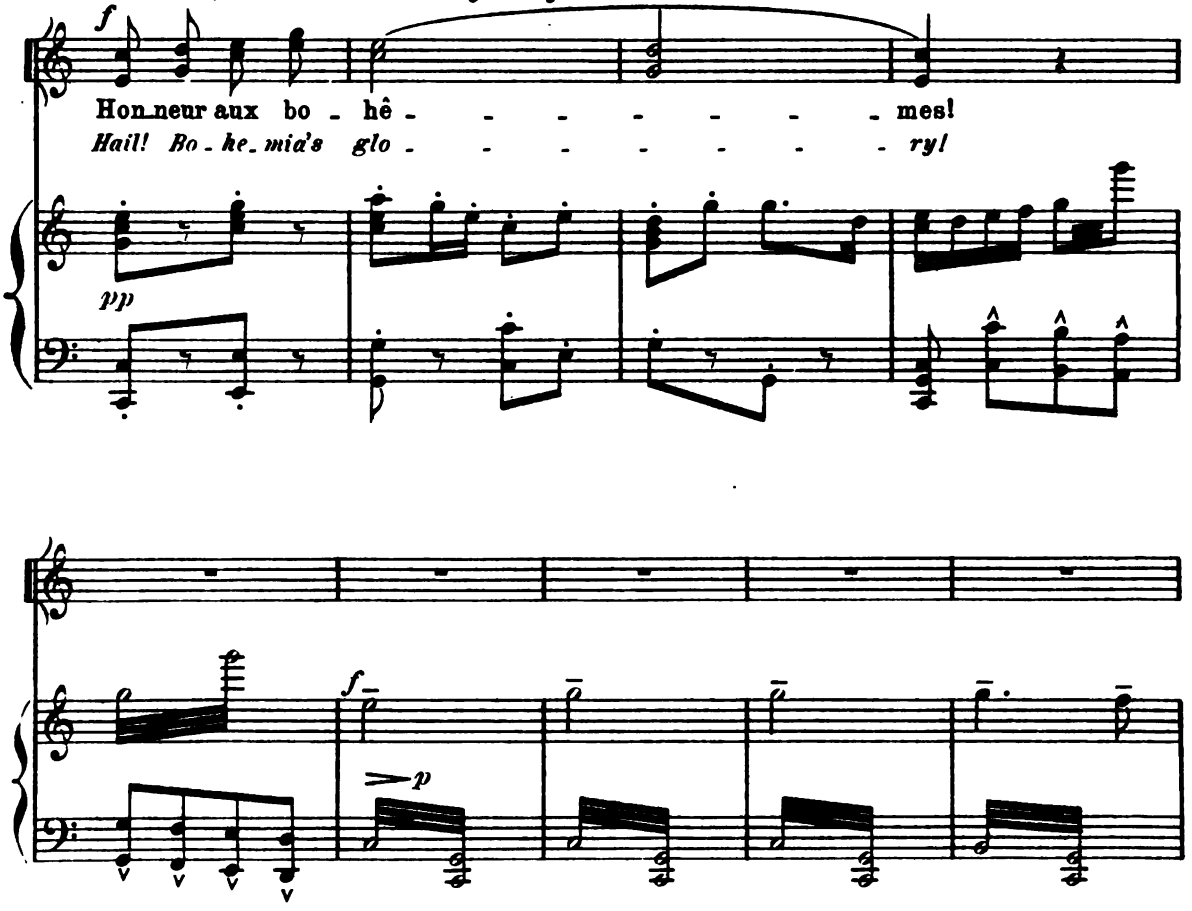
In a street below the garden the torches and streamers of the Bohemians are seen passing.



THE PROWLERS, men and women, at the garden gate.



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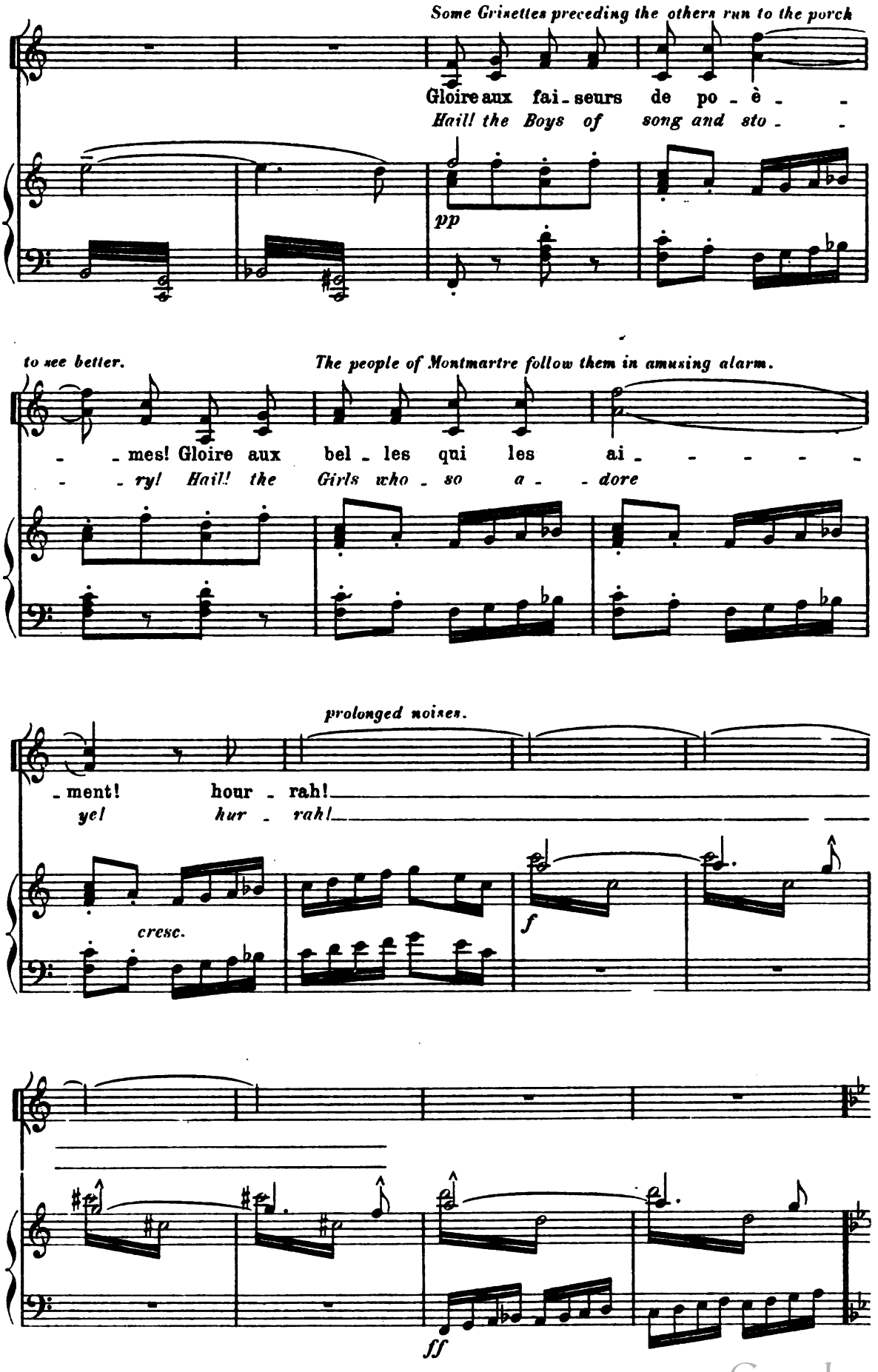

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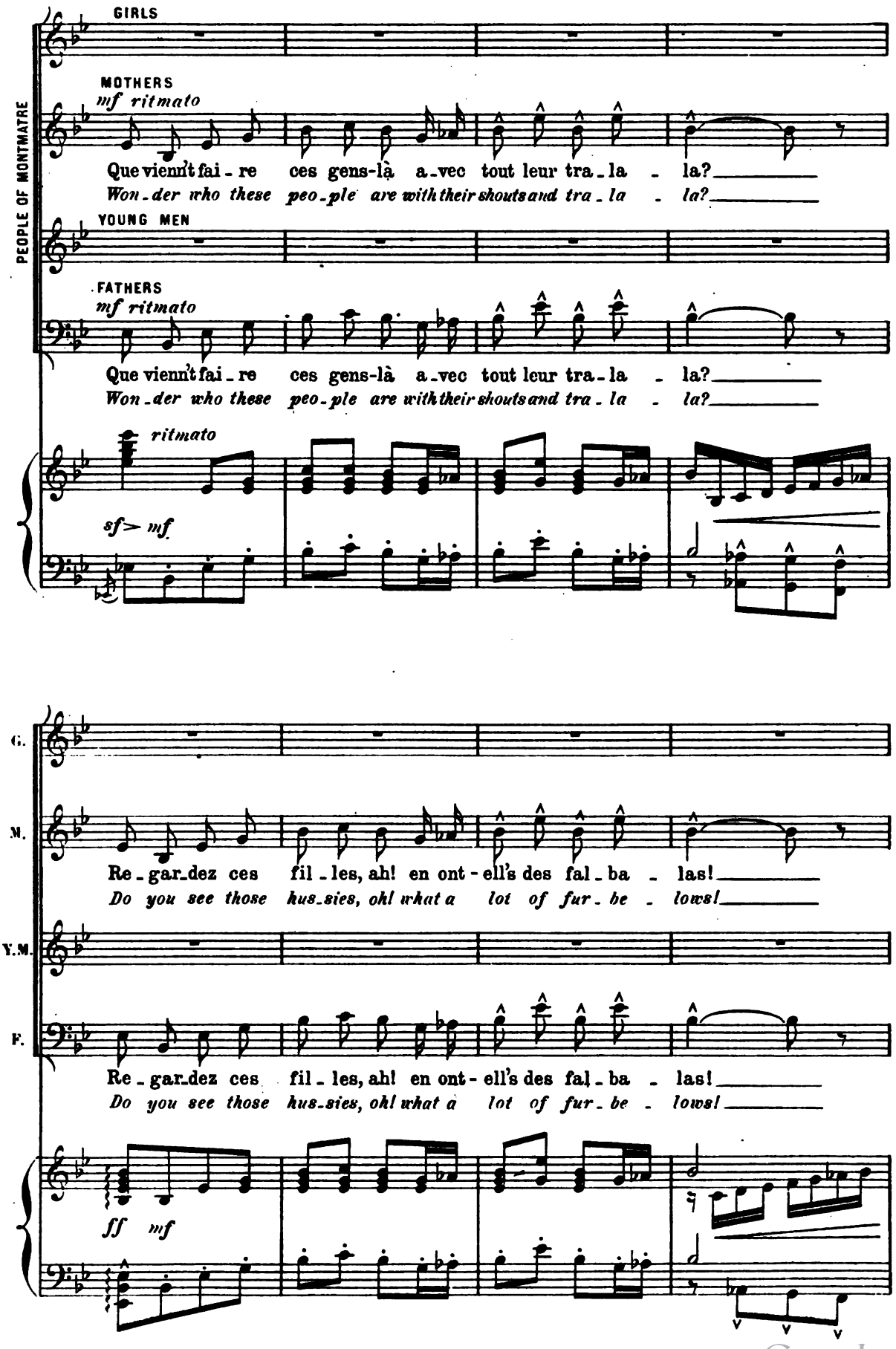
Stesso Tempo



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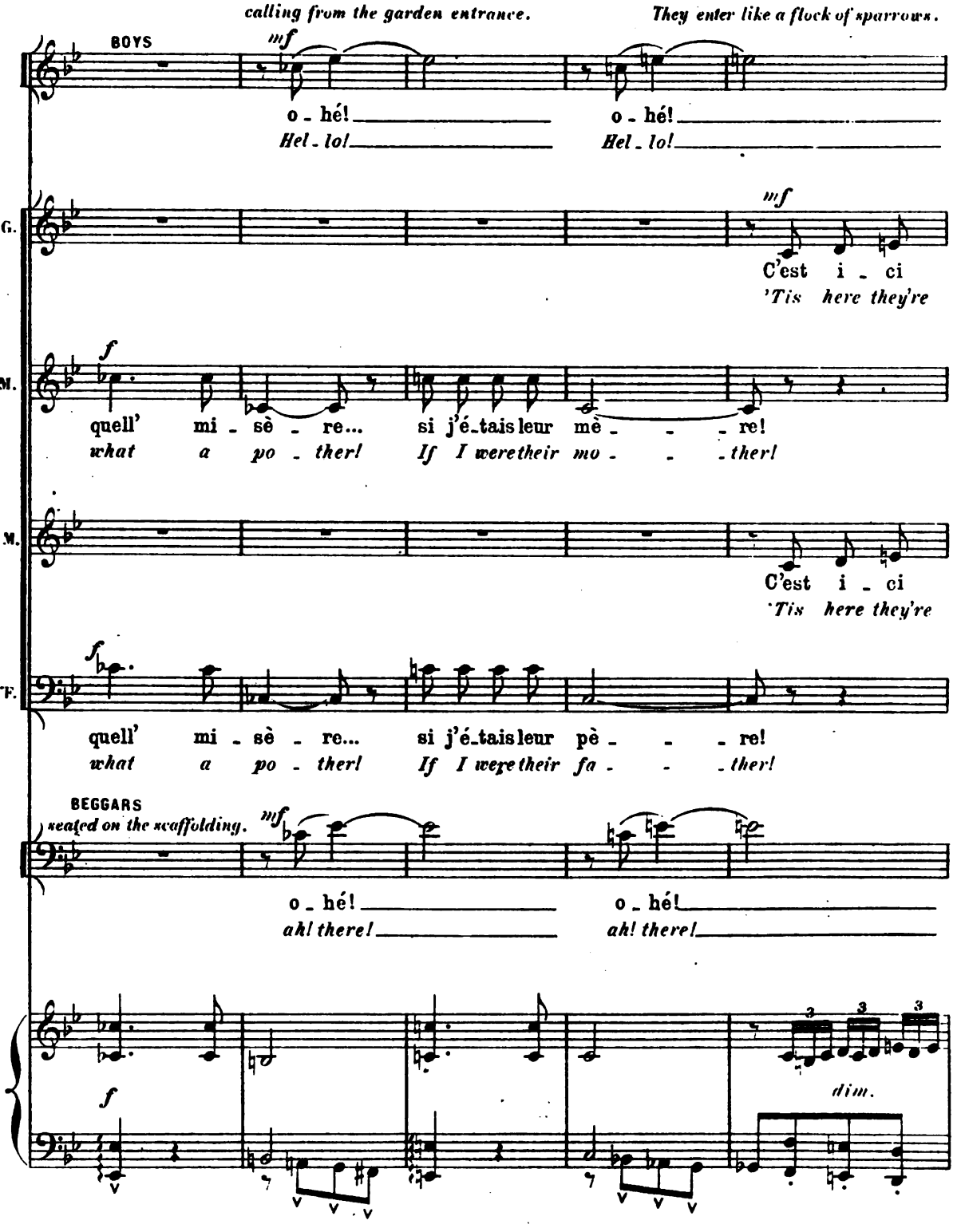

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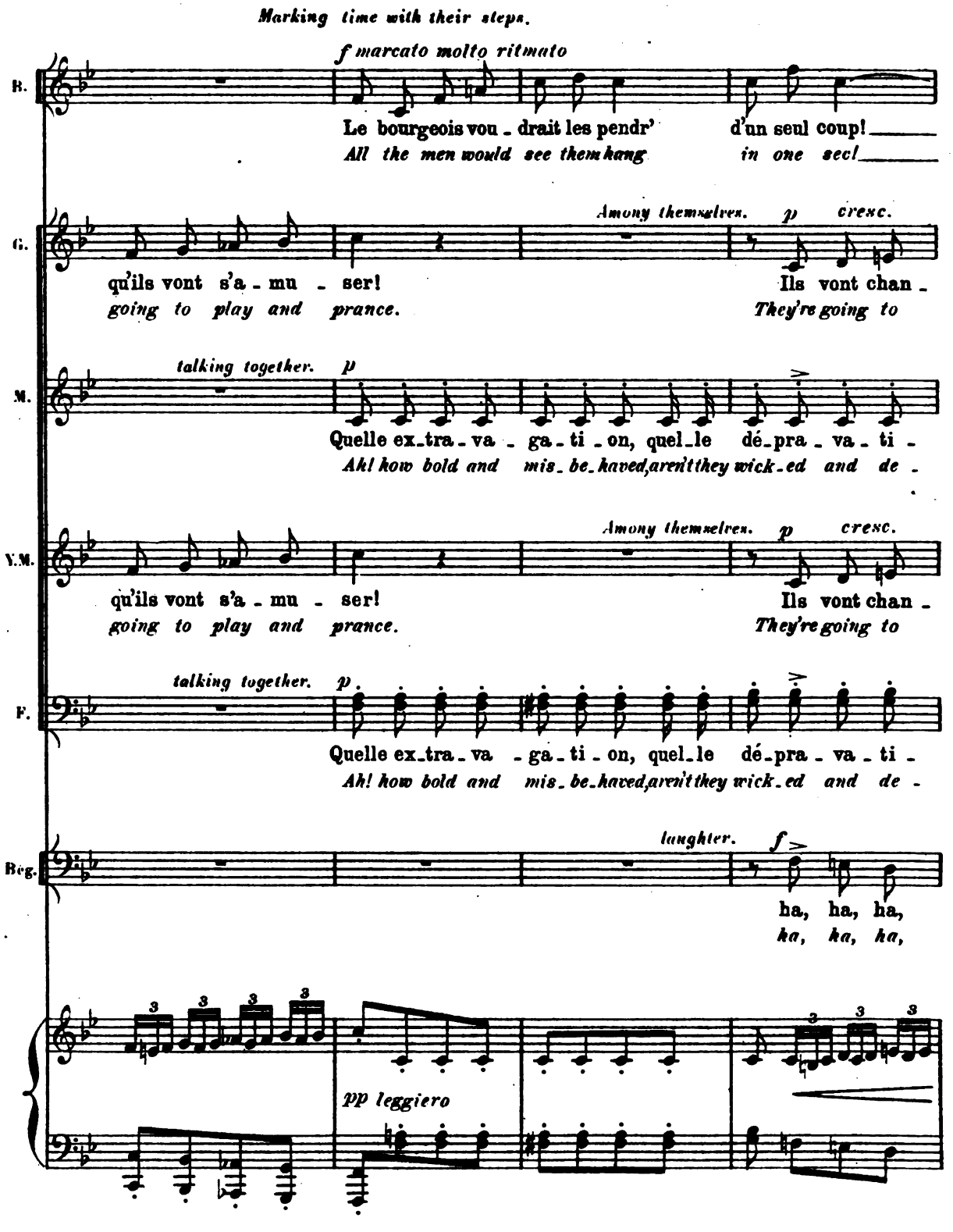

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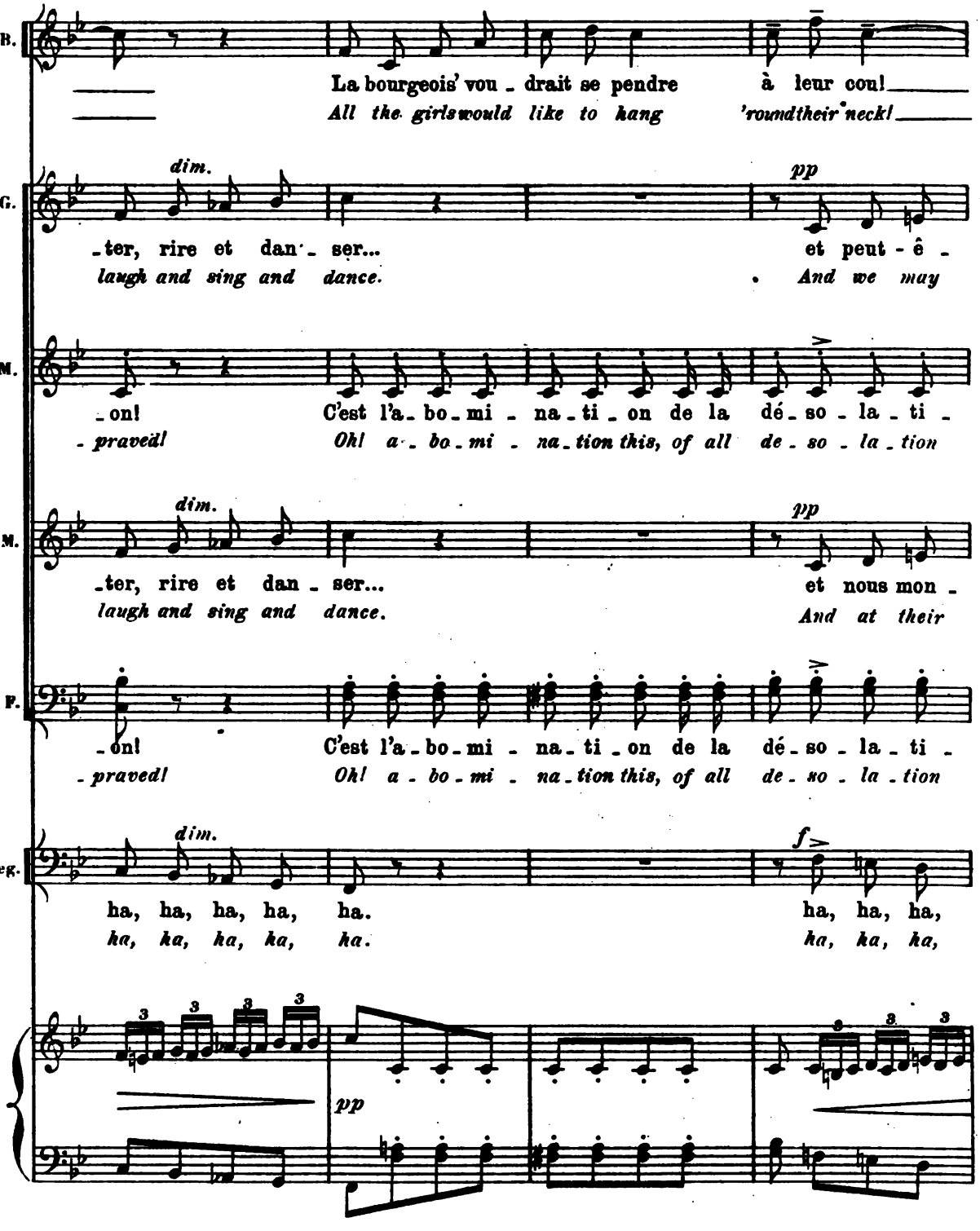

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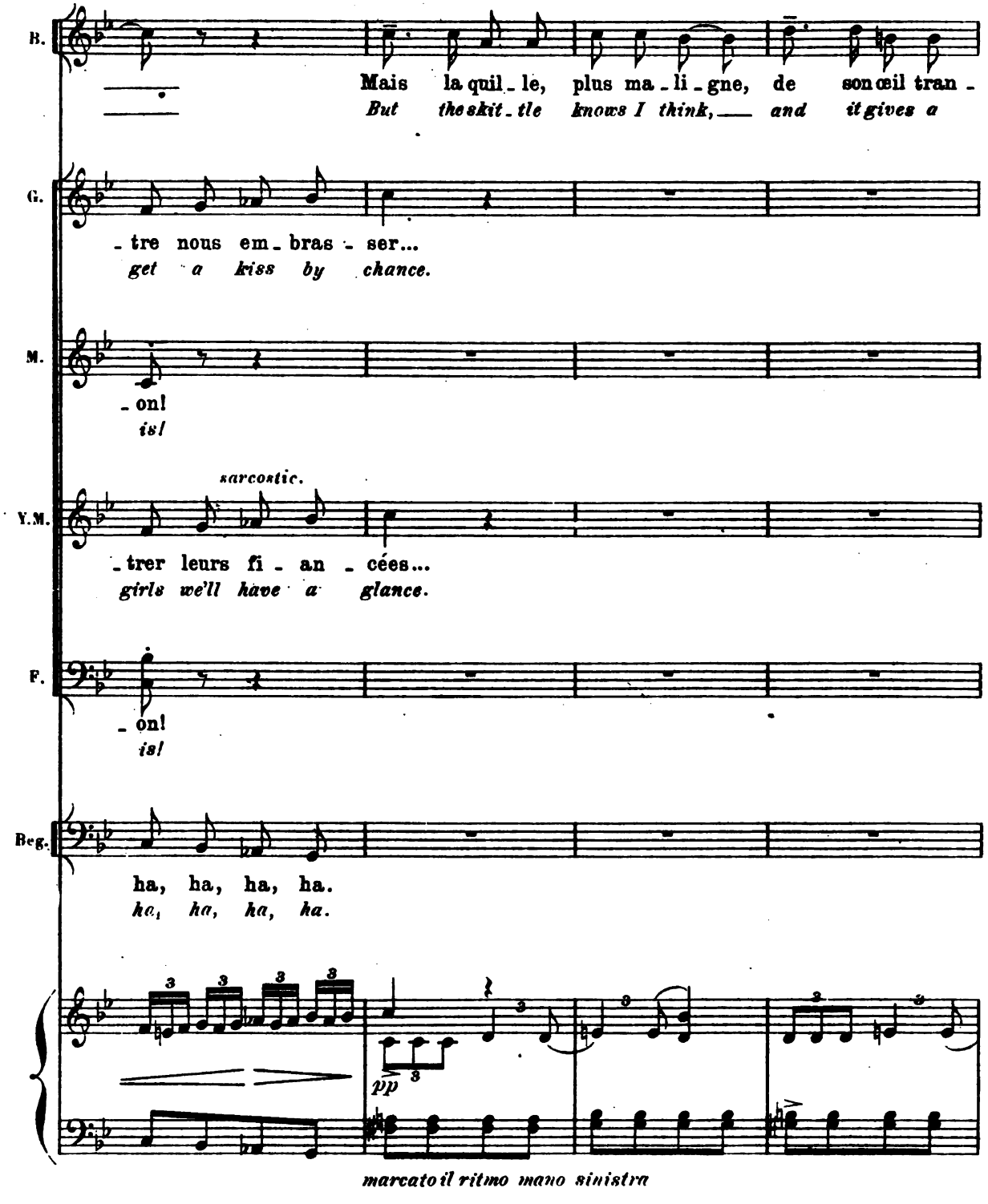

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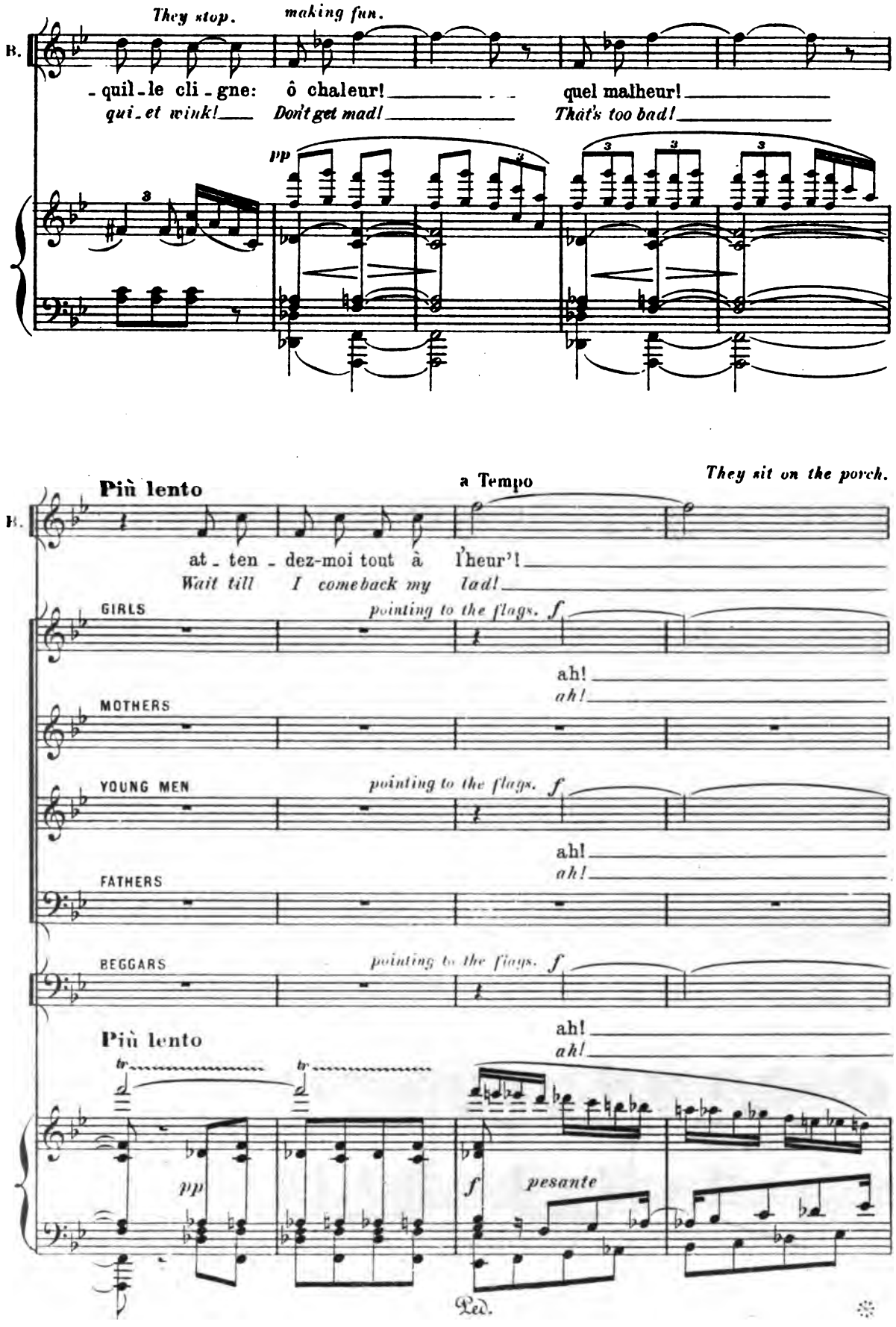

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Bohemians bearing streamers, banners, and lanterns, appear. They draw up at the back of the stage.

* BOHEMIANS *and Banner Bearers.*

screaming.

ff

Pla - - - - - - - ce! Bonn's gens,
Make *way!* *good* *folk!*

G. *mf*

voy - ez ces ban - niè - - -
Look at all the ban - - -

M. *mf* *cry of dismay.*

voy - ez, voy - ez, ah!
Just look, just look, ah!

Y.M. *mf*

voy - ez ces ban - niè - - -
Look at all the ban - - -

F. *mf* *cry of dismay.*

voy - ez, voy - ez, ah!
Just look, just look, ah!

Beg. *laughing scornfully.*

ha, ha,
ha, ha,

sf *leggiero*

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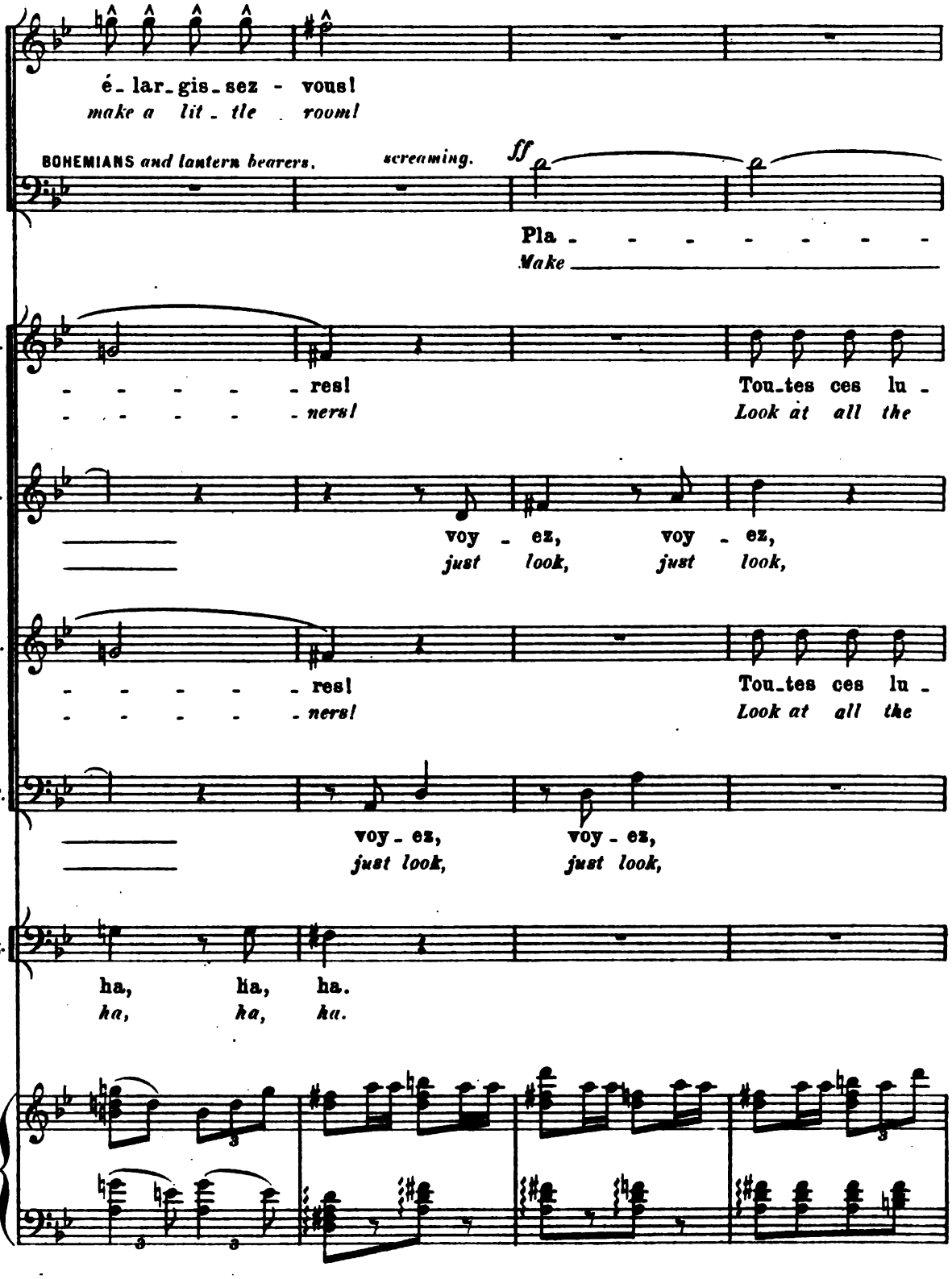

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The Grisettes and Bohemians in fantastic travesty enter in a farandole. They circle about the garden several

BOYS

les voi_ci, les voi_ci, les voi_ci, les voi_ci, Ya des ê_tres qui s'ennuient, yen a

Here they come, here they come, here they come, here they come, Some folks bore them_selves to death, there are

GRISETTES *laughing.*

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha. Yen a

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha. There are

BOHEMIANS Tenori

Yen a

There are

_ce! _bonn's gens, é_largissez -vous! Yen a

room, good folk! Make a little room! There are

BOHEMIANS Bassi

Ya des ê_tres qui s'ennuient, yen a

Some folks bore them_selves to death, there are

_miè - - - - - - - - - res! Yen a

lan - - - - - - - - - terns! There are

laughing.

ha, ha, ha, ha, ha, Ya des ê_tres qui s'ennuient, yen a

ha, ha, ha, ha, ha, Some folks bore them_selves to death, there are

_miè - - - - - - - - - res! Yen a

lan - - - - - - - - - terns! There are

laughing.

ha, ha, ha, ha, ha, Ya des ê_tres qui s'ennuient, yen a

ha, ha, ha, ha, ha, Some folks bore them_selves to death, there are

ha, ha, ha, ha, ha, Ya des ê_tres qui s'ennuient, yen a

ha, ha, ha, ha, ha, Some folks bore them_selves to death, there are

Trumpets

ff

sf marcato

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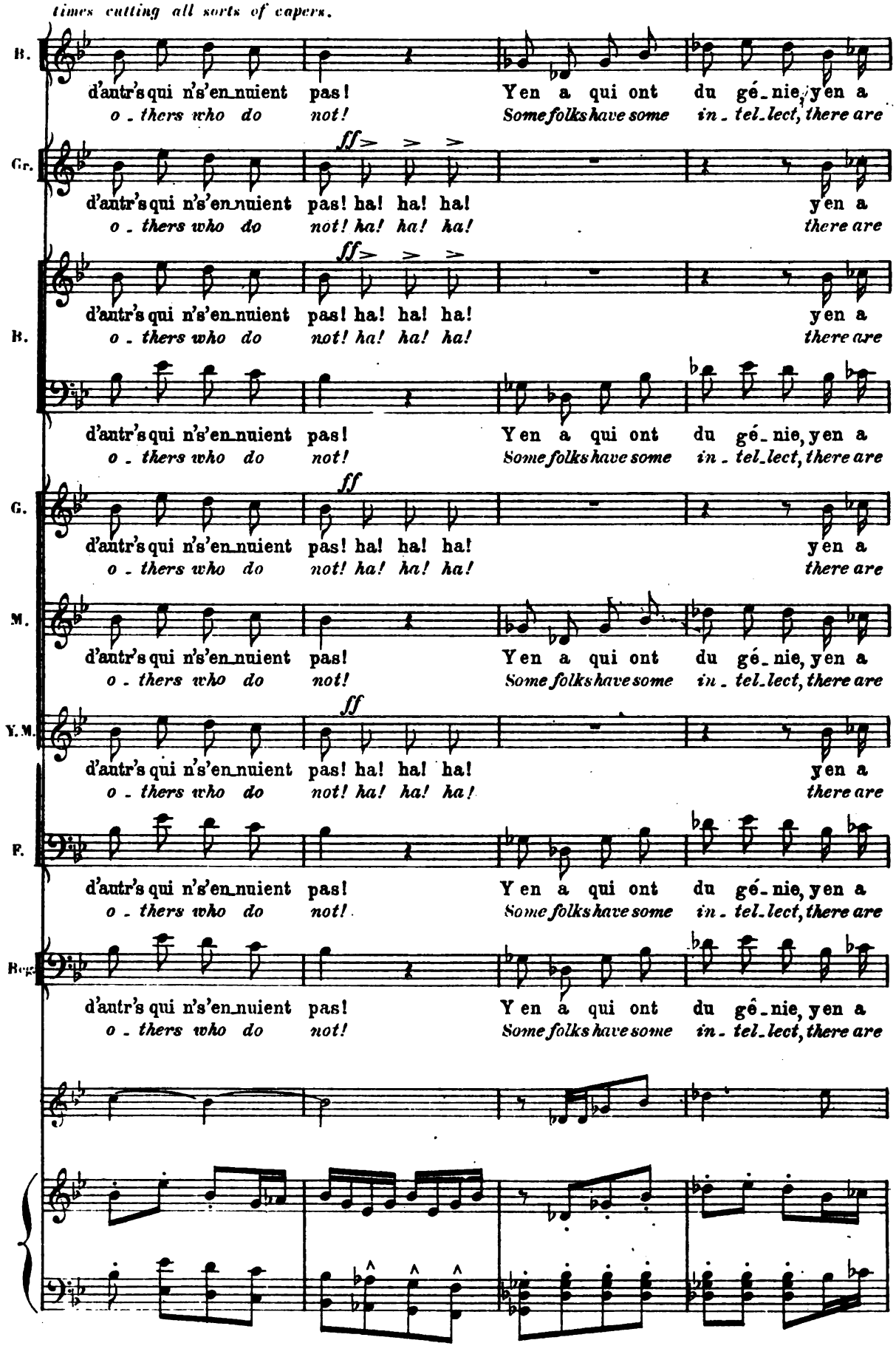
times cutting all sorts of capers.



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teasing the crowd

B. d'autr's qui n'en ont pas! Voy - ez donc ces têt's, ces bi - net - tes,
o - thers who have none! Would you see those looks and those fa - ces

Gr. d'autr's qui n'en ont pas! ha! ha! ha!
o - thers who have none! ha! ha! ha!

B. d'autr's qui n'en ont pas! ha! ha! ha!
o - thers who have none! ha! ha! ha!

d'autr's qui n'en ont pas! Viv' la ri - go - la - - de!
o - thers who have none! Hip hurrah for lark - - ing!

G. d'autr's qui n'en ont pas! ha! ha! ha!
o - thers who have none! ha! ha! ha!

M. d'autr's qui n'en ont pas! Voy - ez ces ban - niè - - res!
o - thers who have none! Look at all those ban - - ners!

V.M. d'autr's qui n'en ont pas! ha! ha! ha!
o - thers who have none! ha! ha! ha!

F. d'autr's qui n'en ont pas! Voy - ez ces ban - niè - - res!
o - thers who have none! Look at all those ban - - ners!

Bar. d'autr's qui n'en ont pas! Vi - vent les ar - tis - - tes!
o - thers who have none! Long life to the ar - - tists!

ff *sf*

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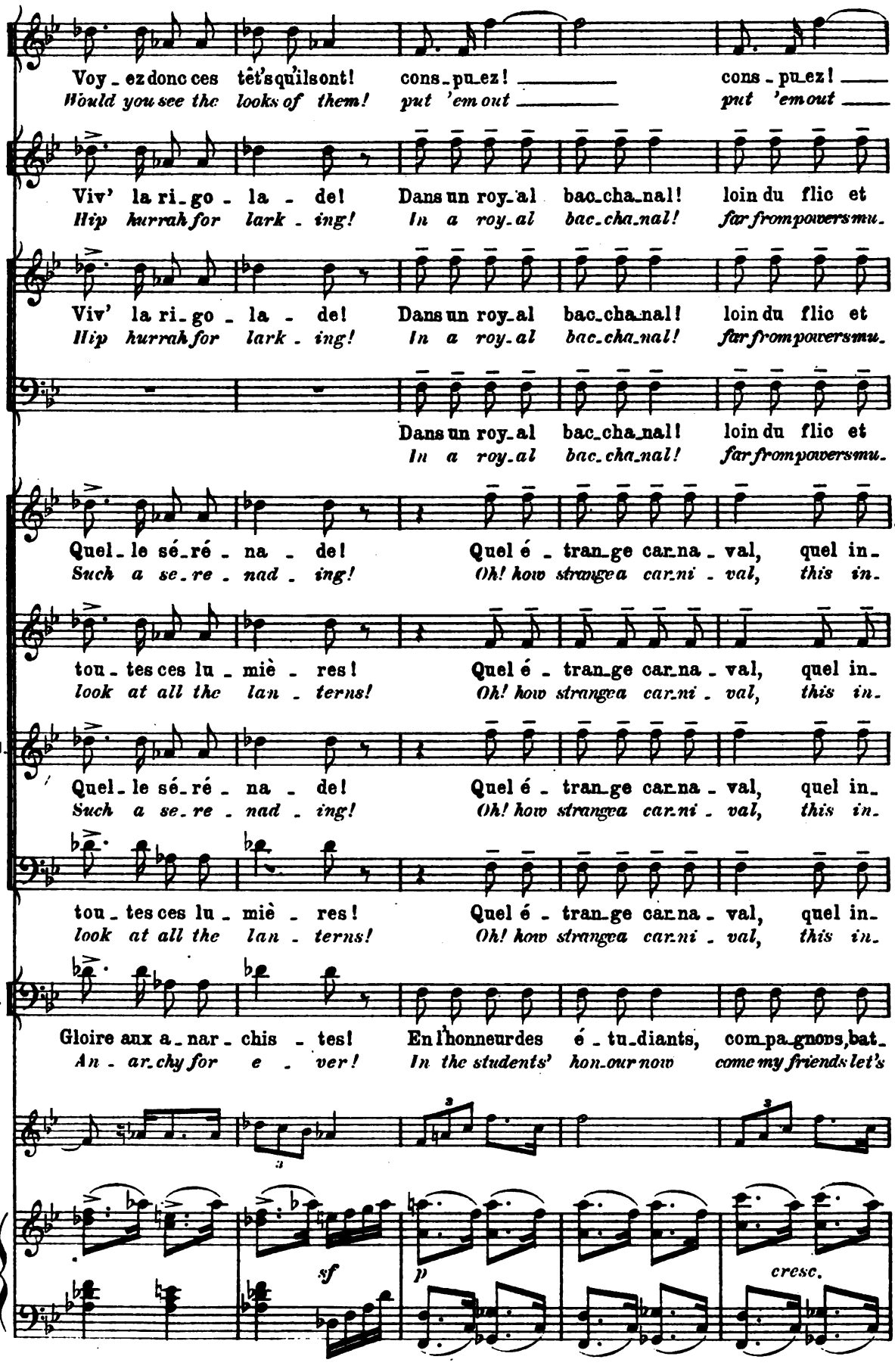

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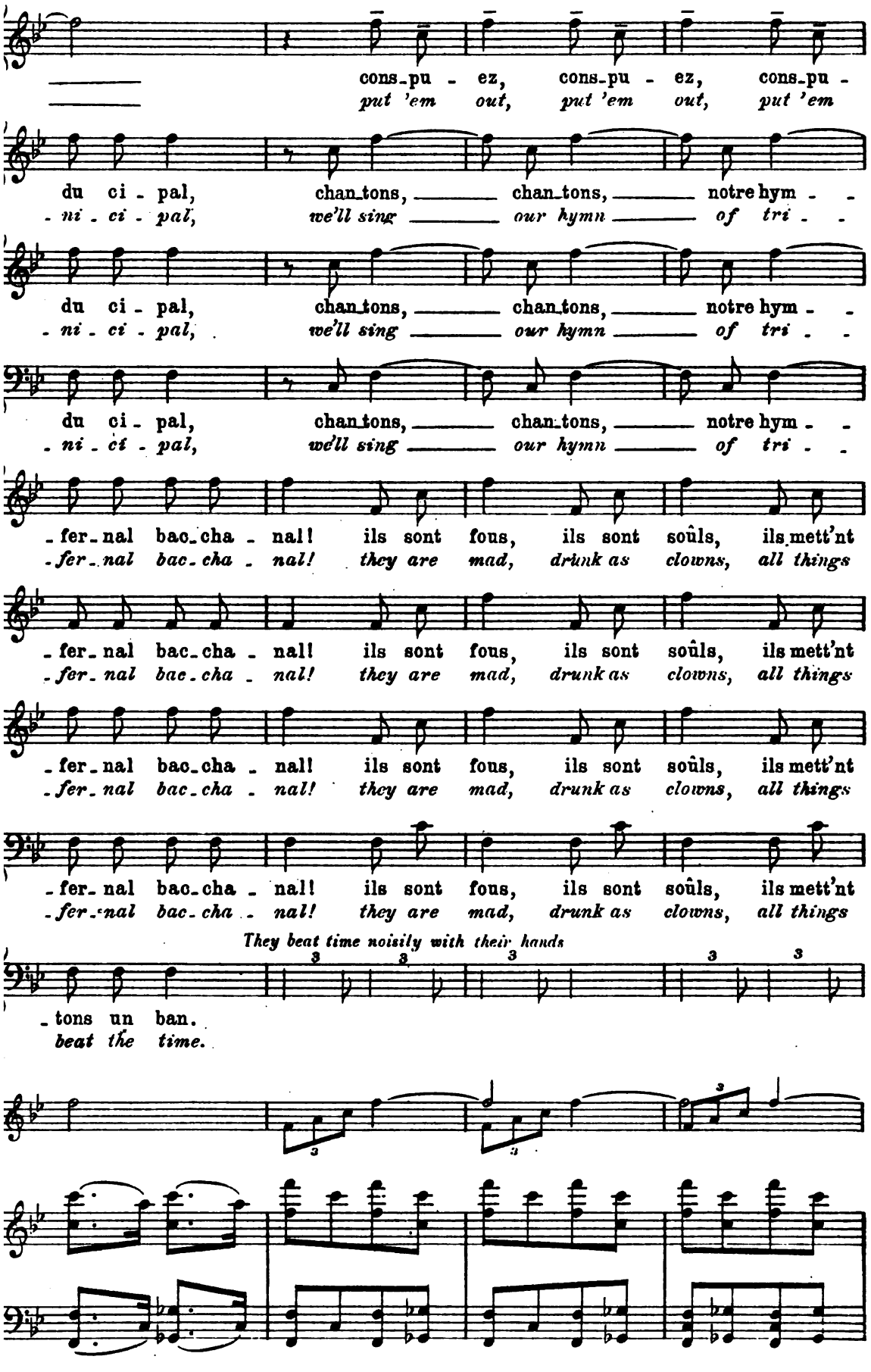

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The Procession of Pleasure appears at the door in the wall. *On a litter-chair carried by the Daughters*

Allargando - - - - -

B. - ez, conspu - - ez! Jour d'al - lé -
out put 'em out! Day of de -

Gr. - - ne tri - om - phal! Jour d'al - lé -
- - umph so we shall! Day of de -

B. - - ne tri - om - phal! Jour d'al - lé -
- - umph so we shall! Day of de -

- - ne tri - om - phal! Jour d'al - lé -
- - umph so we shall! Day of de -

G. tout sens des - sus d'sous! Jour d'al - lé -
turn they up - side down! Day of de -

M. tout sens des - sus d'sous!
turn they up - side down!

Y.M. tout sens des - sus d'sous! Jour d'al - lé -
turn they up - side down! Day of de -

F. tout sens des - sus d'sous!
turn they up - side down!

Beg. Jour d'al - lé -
Day of de -

Allargando

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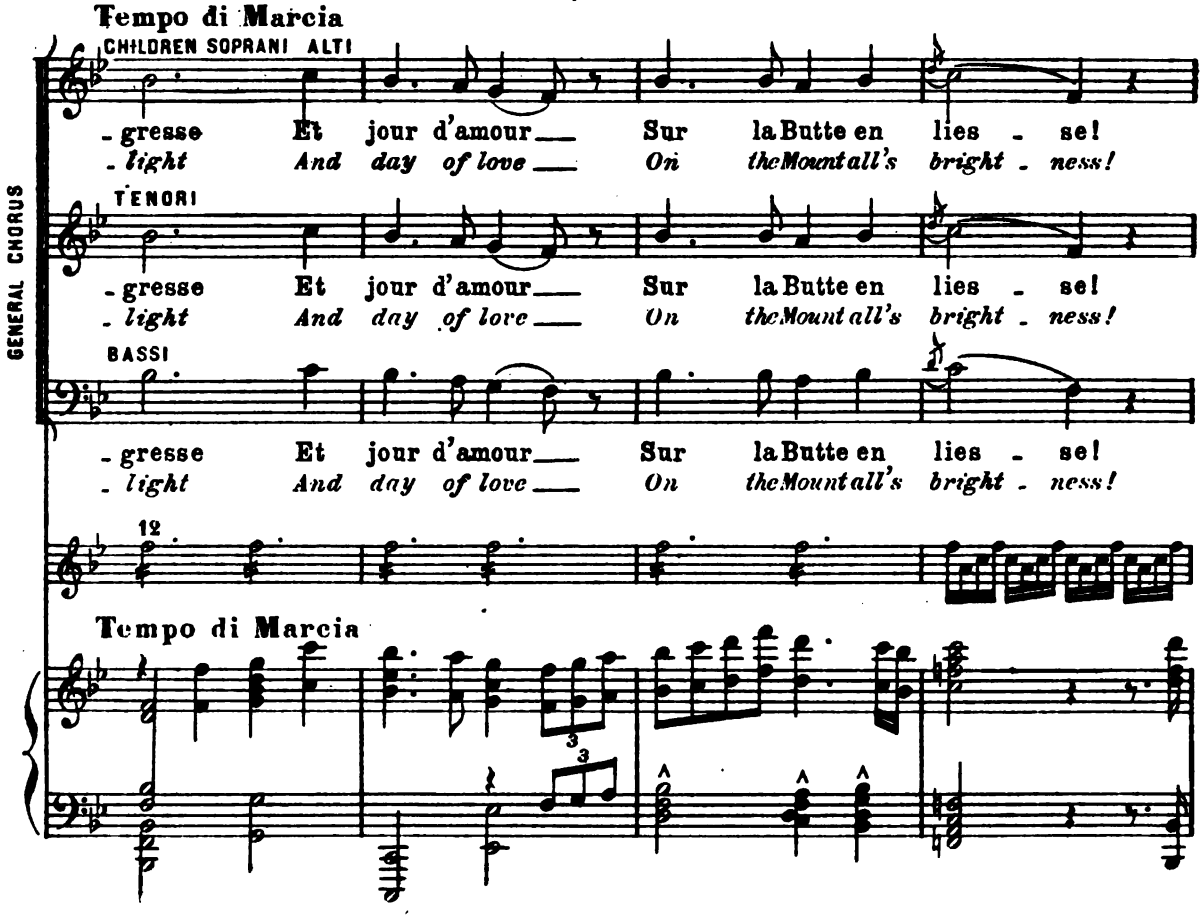
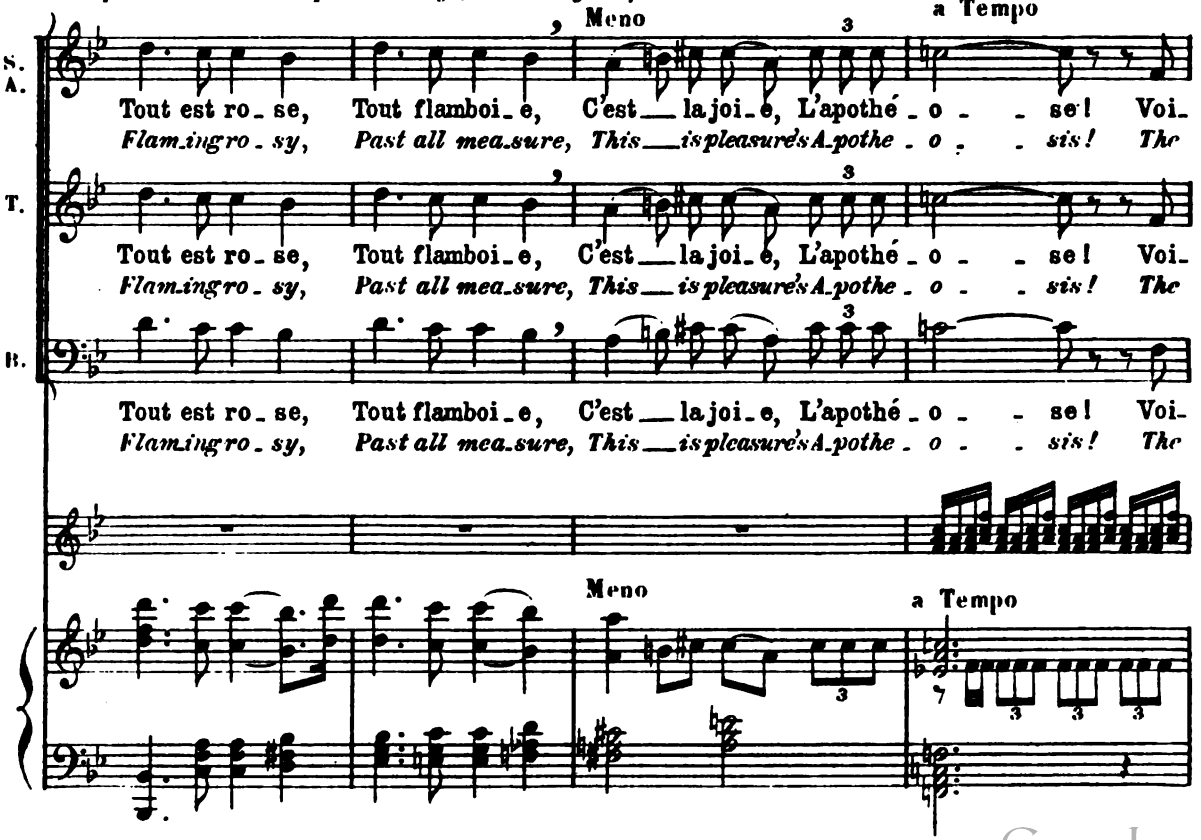
of Joy, the Noctambulist dressed as the King of Fools, enters solemnly.



The procession draws up down stage, to the right of the house.



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Two Bohemians dressed as a donkey and a monkey take their places on each side of the porch.

S. A. -ci ve-nir Les di-vins gueux Aux longs che-veux,
beg-gar gods Now ap-pear Long hair they wear,

T. -ci ve-nir Les di-vins gueux Aux longs che-veux,
beg-gar gods Now ap-pear Long hair they wear,

B. -ci ve-nir Les di-vins gueux Aux longs che-veux,
beg-gar gods Now ap-pear Long hair they wear,

S. Les jeu-nes dieux! Les cher-cheurs d'ab-so-lu, Les é-
Young gods they are! Af-ter truth ab-so-lute, The un-

Les jeu-nes dieux! Les é-
Young gods they are! The un-

A Les jeu-nes dieux! Les cher-cheurs d'ab-so-lu, Les é-
Young gods they are! Af-ter truth ab-so-lute, The un-

T. Les jeu-nes dieux! Les cher-cheurs d'ab-so-lu, Les é-
Young gods they are! Af-ter truth ab-so-lute, The un-

B. Les jeu-nes dieux! O-yez ces cris, De tous co-tés C'est la
Young gods they are! Hearye a-rise, Thatsoundso sweet, It is

dim. *espressivo* *mf*

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Louise appears on the porch. Her friends crowd around her. Julian joins the Bohemians.

cresc.

S. - pris d'in - con - nu, Voi-ci ve - nir Les fiers é - lus De l'a - ve-
- known is their pur - suit, Be hold ap - pears The cho - sen band Of fu - ture

A. - pris d'in - con - nu, Voi-ci ve - nir Les fiers é - lus De l'a - ve-
- known is their pur - suit, Be hold ap - pears The cho - sen band Of fu - ture

T. - pris d'in - con - nu, Les é - lus De l'a - ve-
- known is their pur - suit, Cho - sen band Of fu - ture

B. joie de Pa - ris Aux pieds de la Beau-
Par - is that cries With joy at Beau - ty's

cresc.

JULIAN, IRMA, CAMILLE, BLANCHE, ELISE, MADELEINE, SUZANNE, MARGUERITE, ERRAND GIRL and some of the GRISETTES.

Gloire à la Mu - se Dont la lè - vre fleu-
Hail to the Muse of flow'ry lips for her

S. -nir! Ri - ez! Chan-tez! C'est la
years! Then laugh, and sing! With de -

A. -nir! Ri - ez! Chan-tez! C'est la
years! Then laugh, and sing! With de -

T. -nir! Gloire au gé - nie Des fils de l'Harmo-
years! Hon - oured shall be The sons of Harmo-

B. -té! Gloire au gé - nie Des fils de l'Harmo-
fect! Hon - oured shall be The sons of Harmo-

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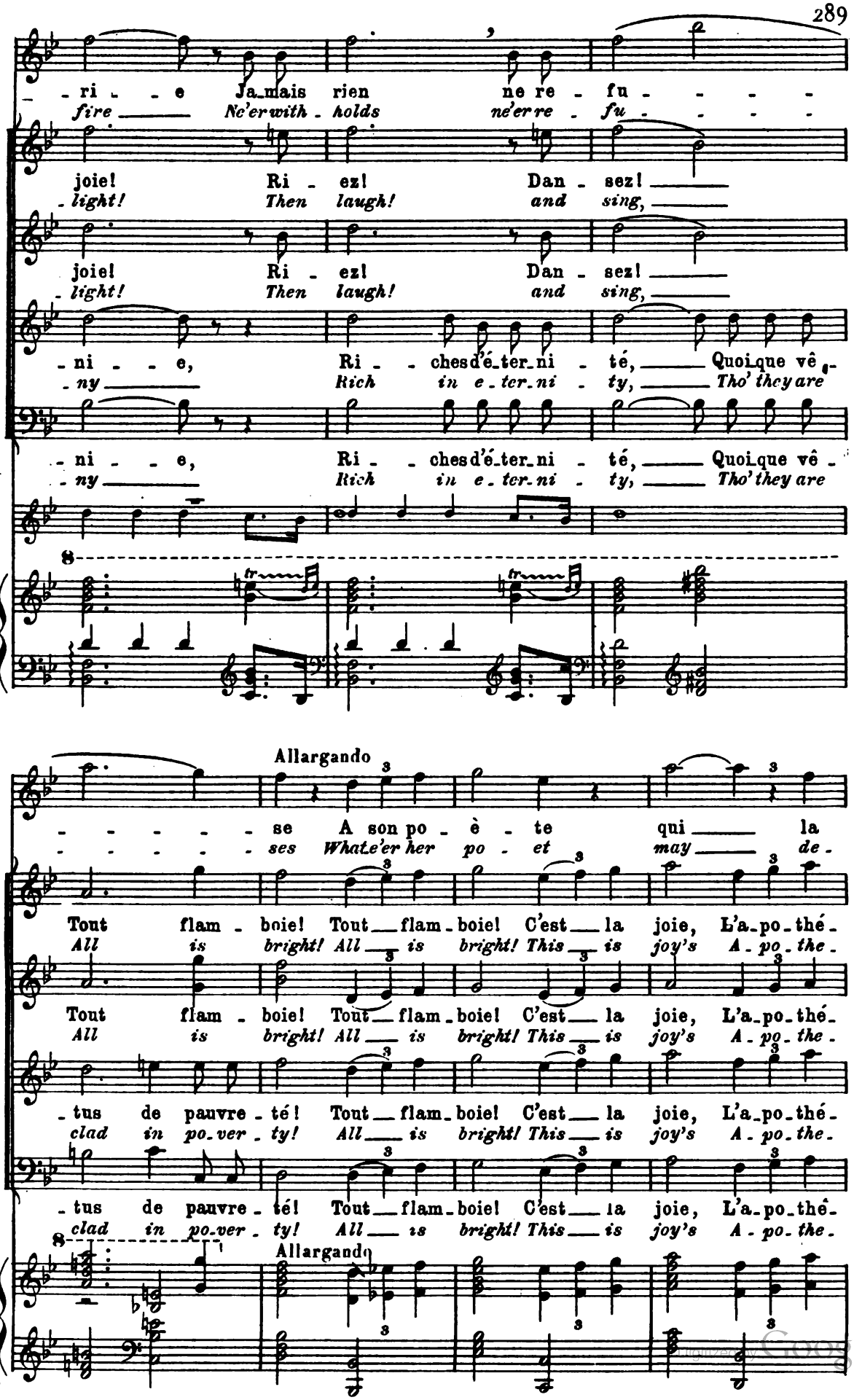

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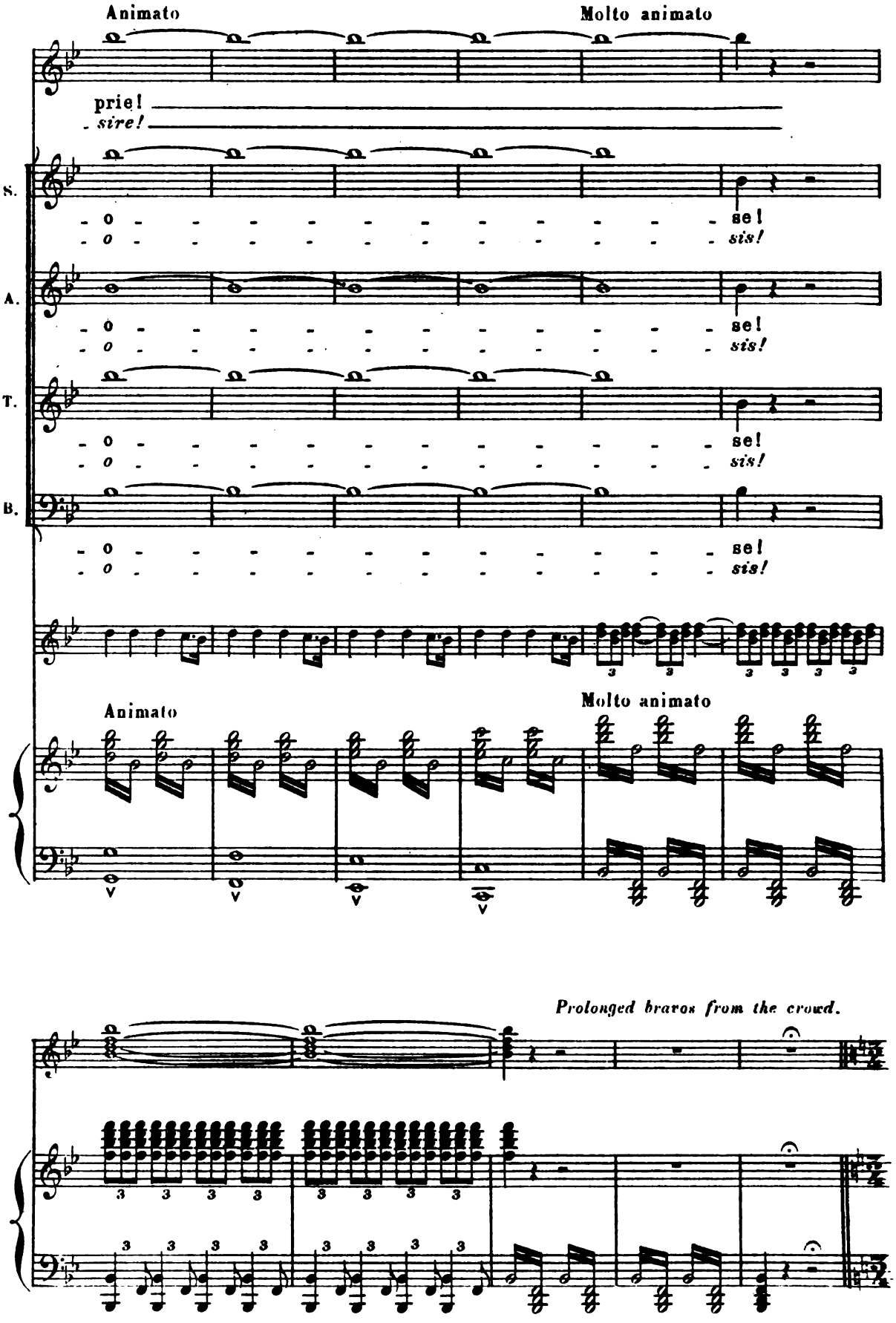

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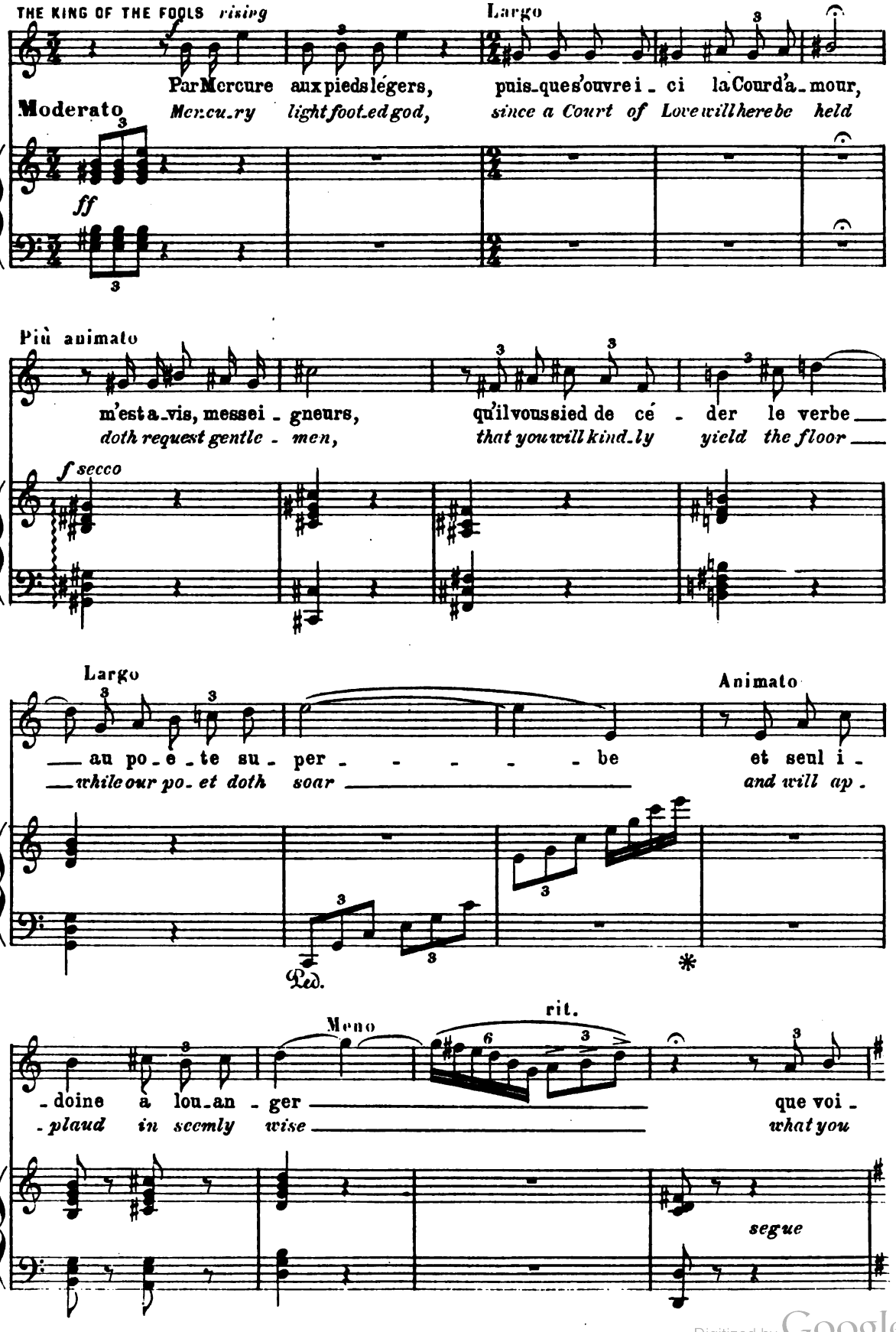
COURONNEMENT DE LA MUSE DE MONTMARTRE
THE CROWNING OF THE MUSE OF MONTMARTRE



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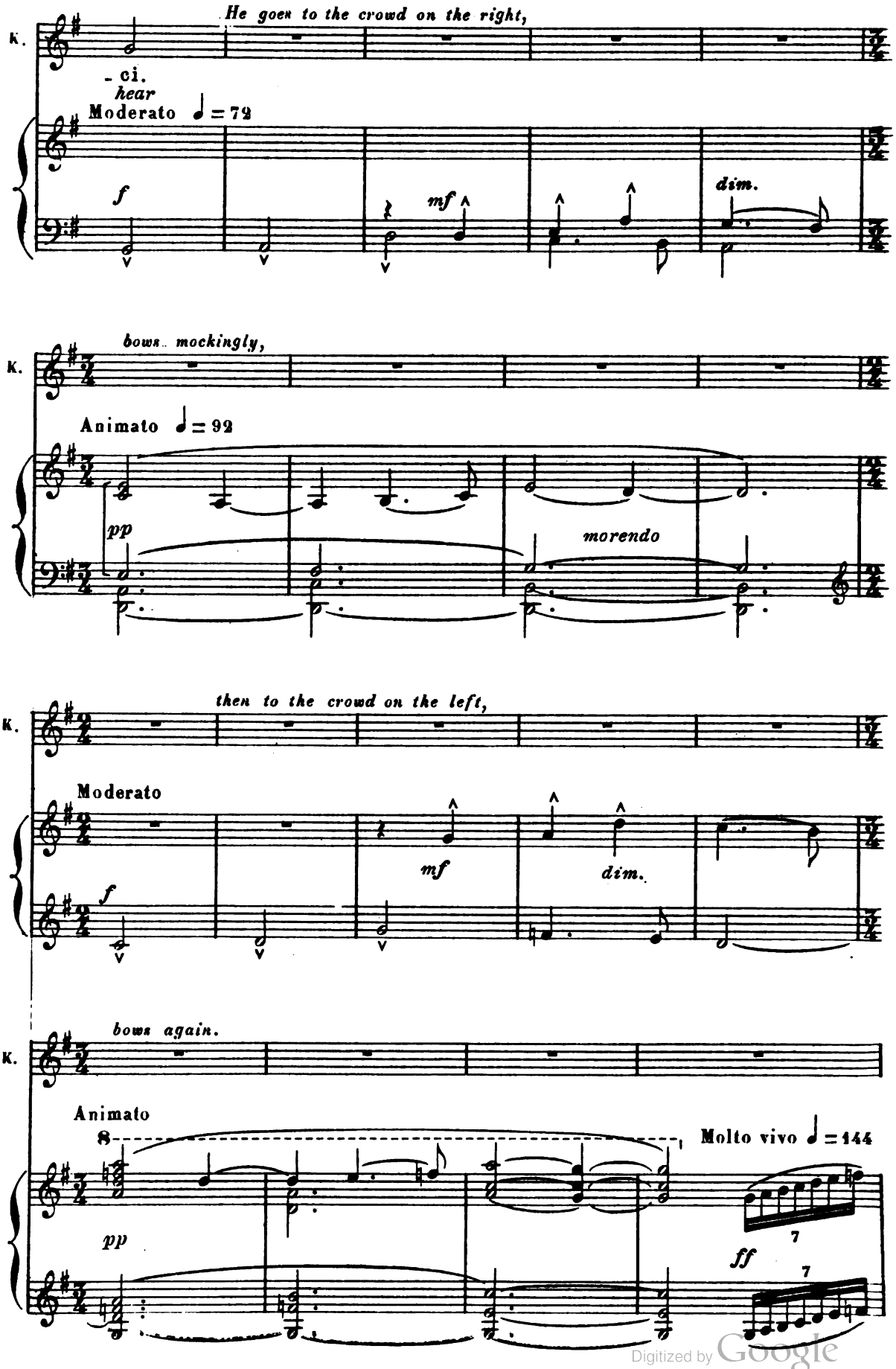

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The dancing girls burst from the back of the scene. They twinkle about, group themselves, make cart-wheels

K.

Meno vivo ♩ = 104

pp

then separate mysteriously, discovering the Dancer.

to Louise, indicating the Dancer

K.

p

O ___ Jo -

O ___ thou

Molto lento ♩ = 40

♩ = 72

f

fff *dim.* *ppp*

Ped.

She as if hypnotized, turns and advances toward him.

Tempo di Valse un poco lento

K.

- li - - - - - - e! Cet - -

fair - - - - - - est! Be - -

pp

poco a poco il Tempo di Valze

K.

- te dan - seu - - - se est ___ u - ne

- hold this dan - - - cer, a ___ flower of

cresc.

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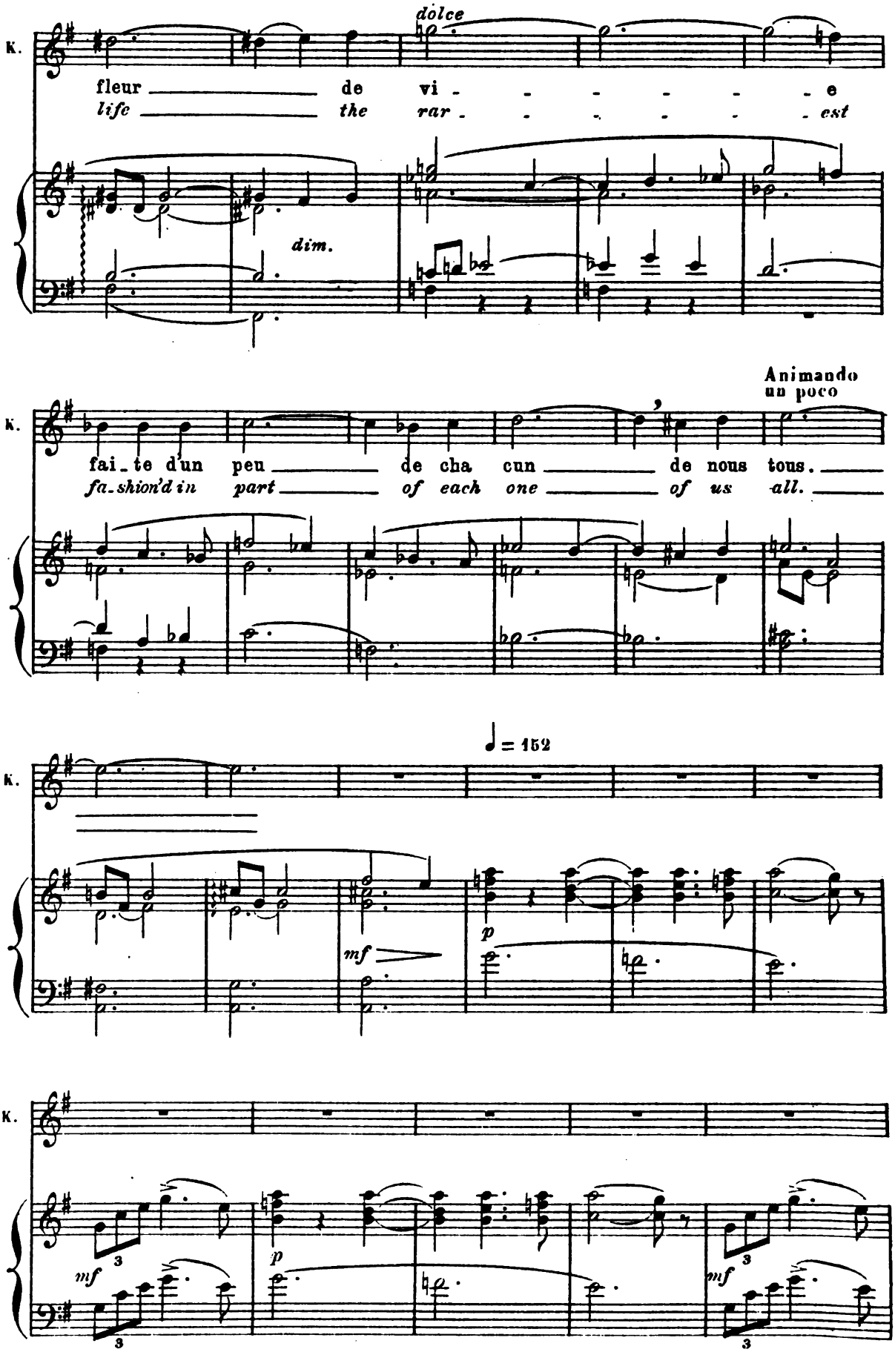

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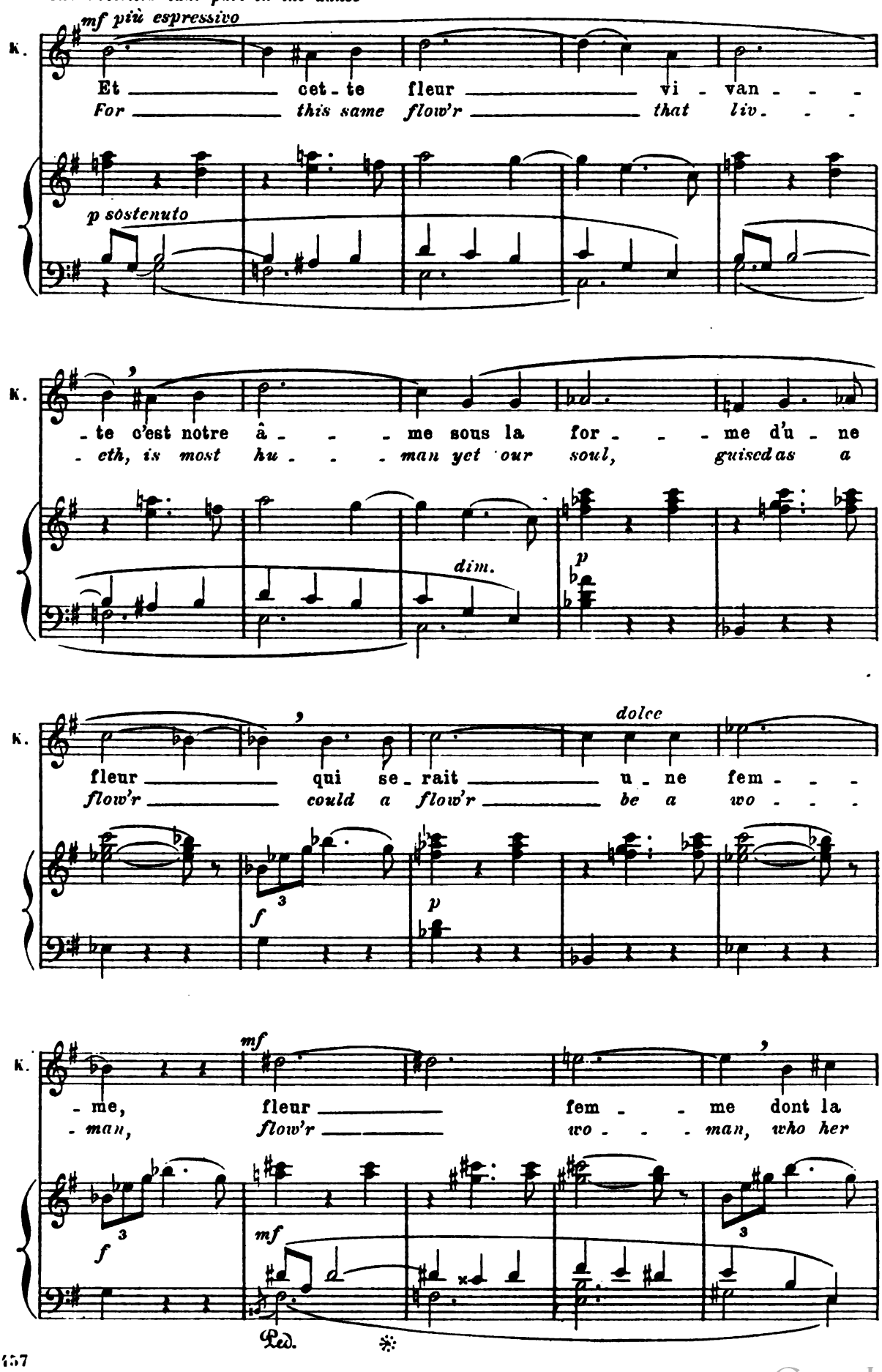
The Grisettes take part in the dance



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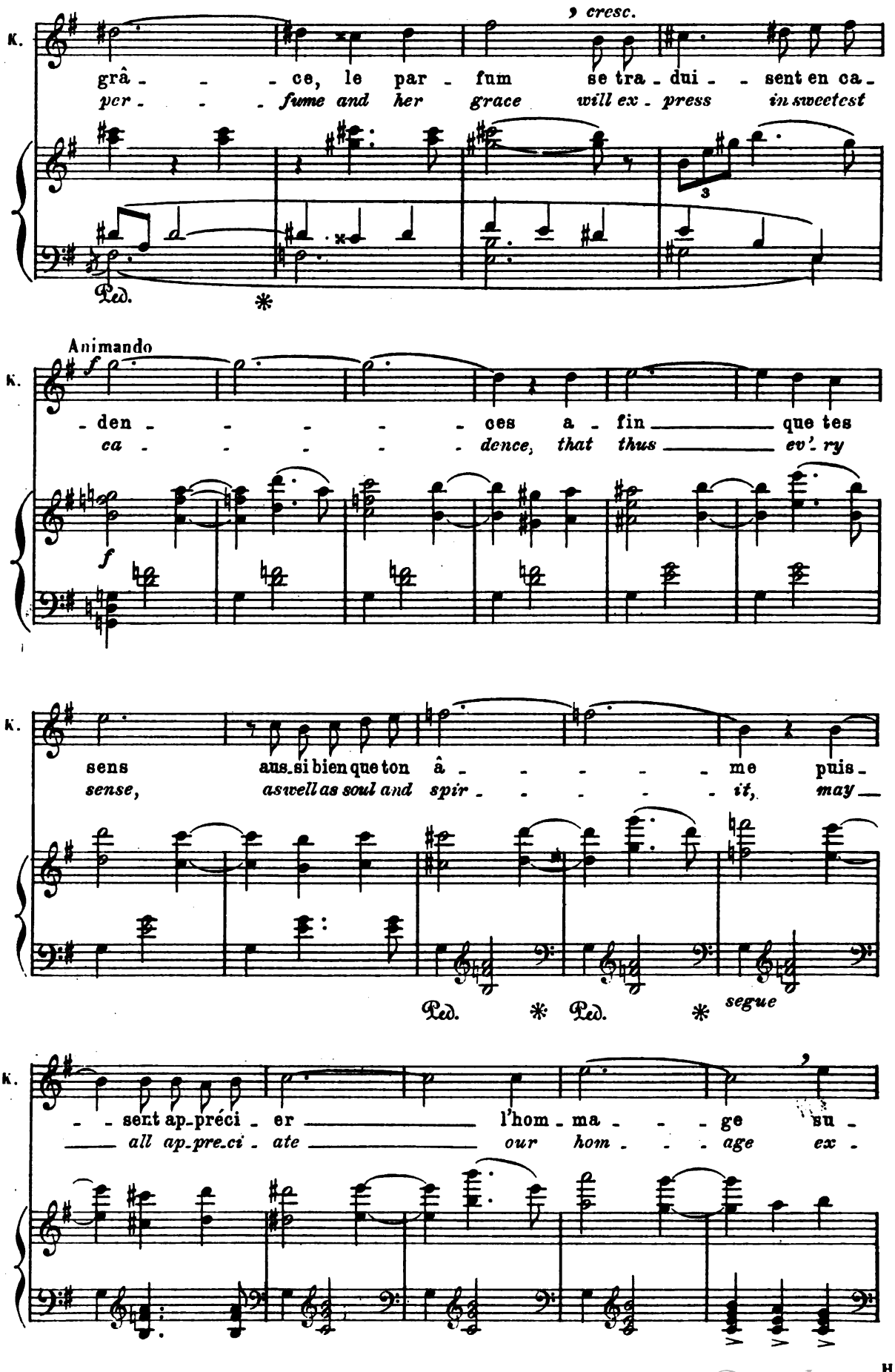

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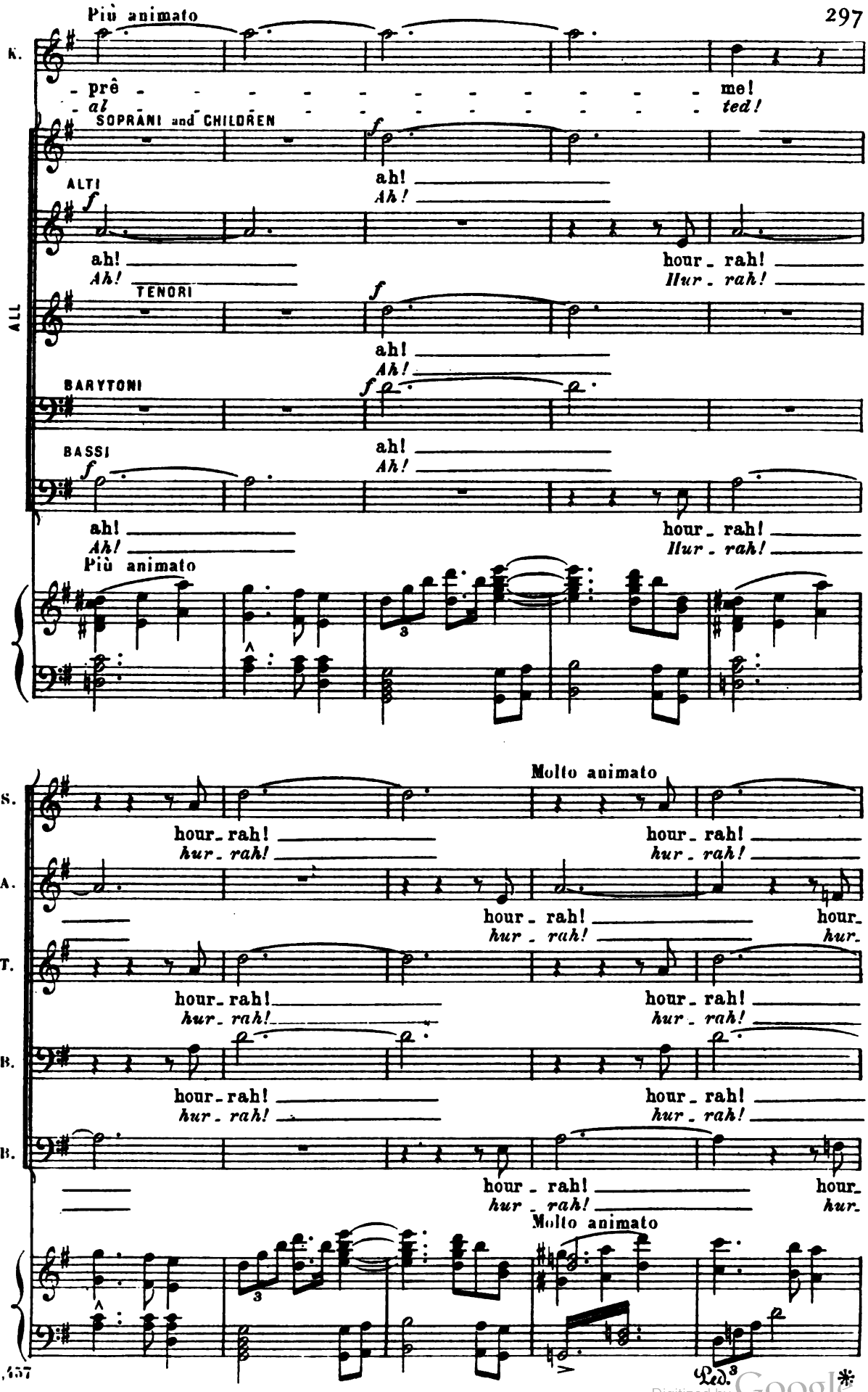

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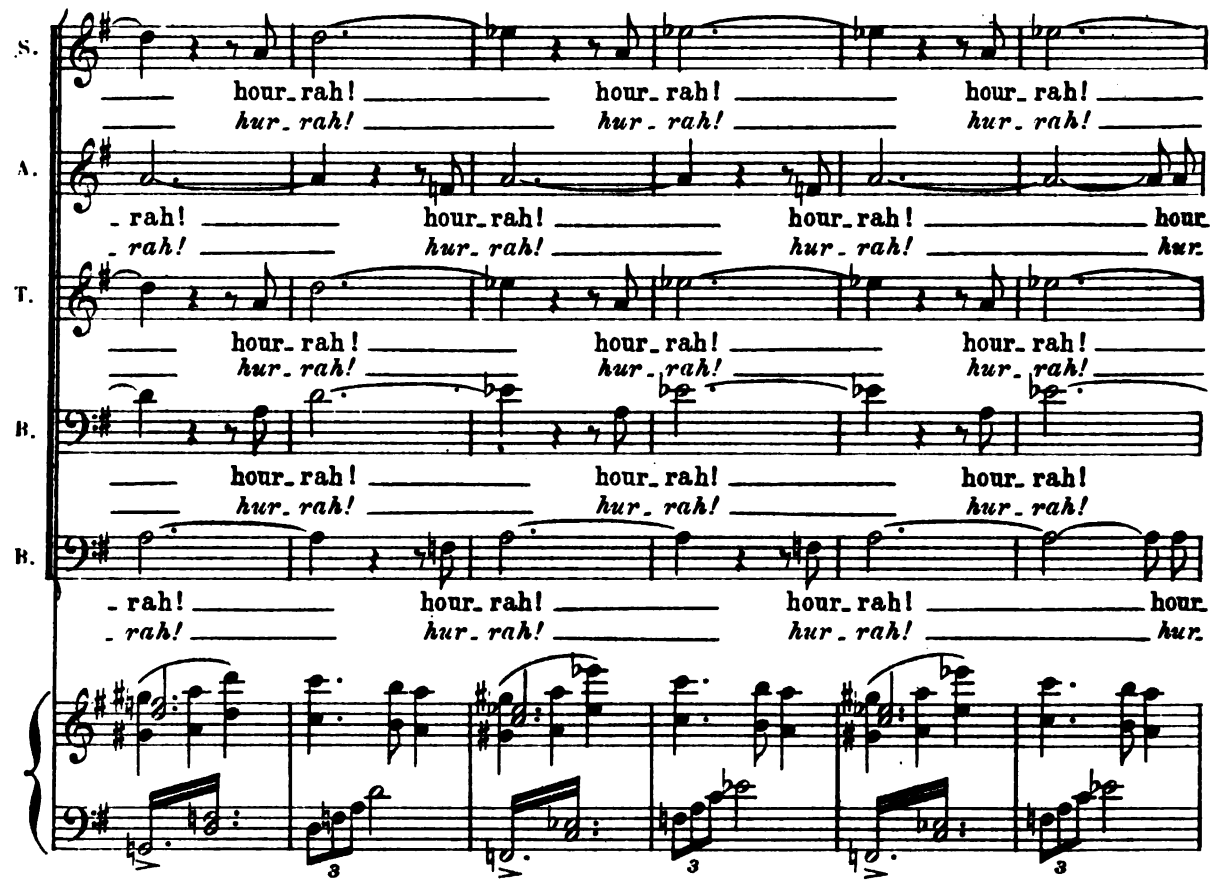
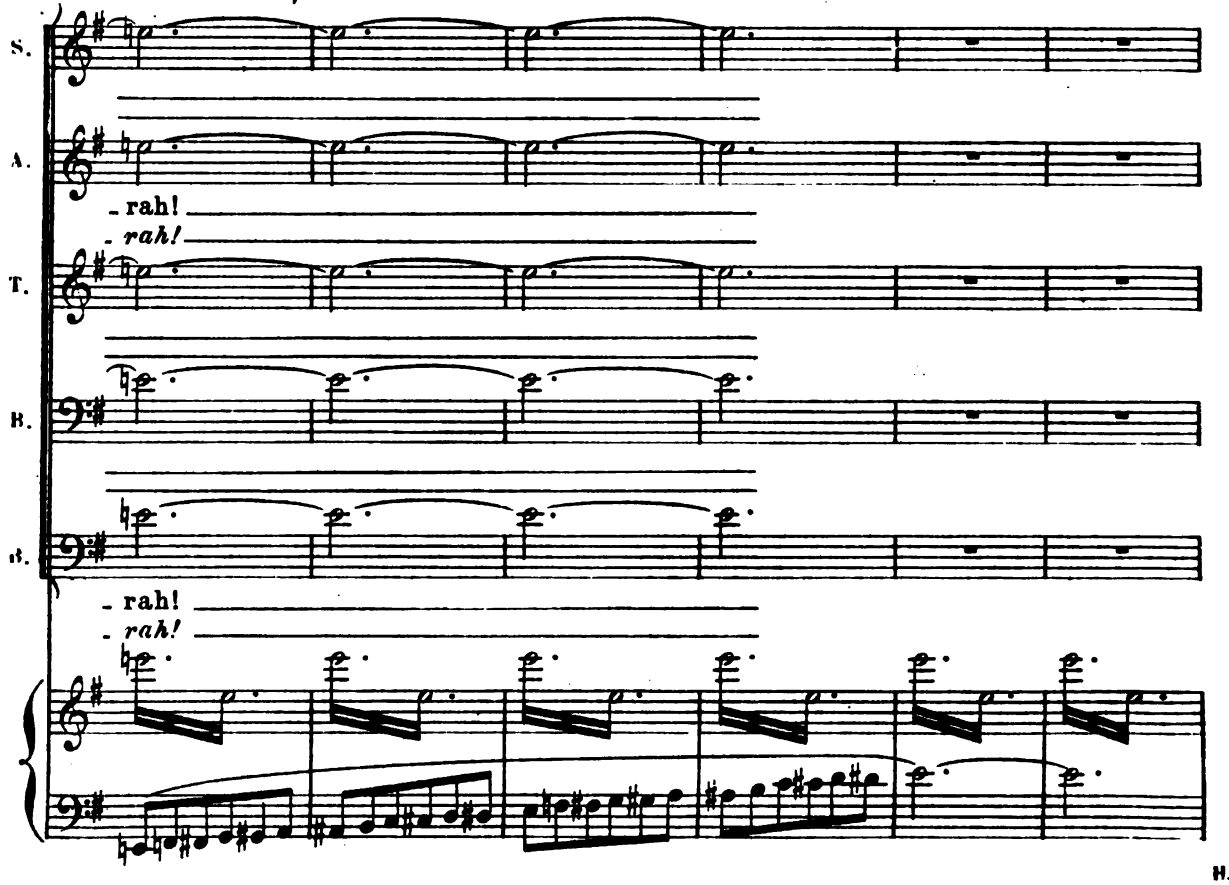


The Grisettes in a half-circle before Louise, send the Dancer towards her with a quick push like an arrow shot from a bow.



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During the scene the Dancer gathers the roses in the children's hands.

THE KING OF THE FOOLS

rit. *continuing with tenderness and charme*

Valse quasi lente

p

O ____ Jo - li - - - - - - - e!

rall. *O ____ thou fair - - - - - - - - est!*

dim. *segue*

rit. **a Tempo**

K. Soeur ____ choi - si - - - - - - - - e!

Sis - - - ter rar - - - - - - - - - est!

Ped. *

making a bouquet,

K. Har - mo - nie et beau - té! ____ Po -

Beau - teous har - - - mo - ny bright! ____ *O*

Ped. *

Meno

K. - è - - - me de clar - té! ____ Gen - te fil -

thou po - em of light! ____ *Daugh - ter so*

segue

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then slowly ascends the steps of the porch,

Tempo

K.

- let - - - te de Pa - ris, en qui re -
sweet of Pa - - ris thou! In whom re -

Ped. *

K.

cresc.

- vi - vent Ju - li - et - te, O - phé - li - - - e, ô char -
- vived doth Ju - liet meet With O - phe - - - lia, O vi -

bows before Louise

dolce

rall. *rit*

mf *molto espressivo*

K.

- man - - - - - - - te, Mu - se clé - men - te!
va - - - - - - - cious Muse most gra - cious,

cresc.

mf

Ped. *

Tempo *solenne*

offers her the flowers. *The Grisettes drape around Louise's shoulders a*

K.

De tes che - va - liers Re - çois l'hom - ma - - -
We thy ca - va - liers Do hom - mage to

f

mf

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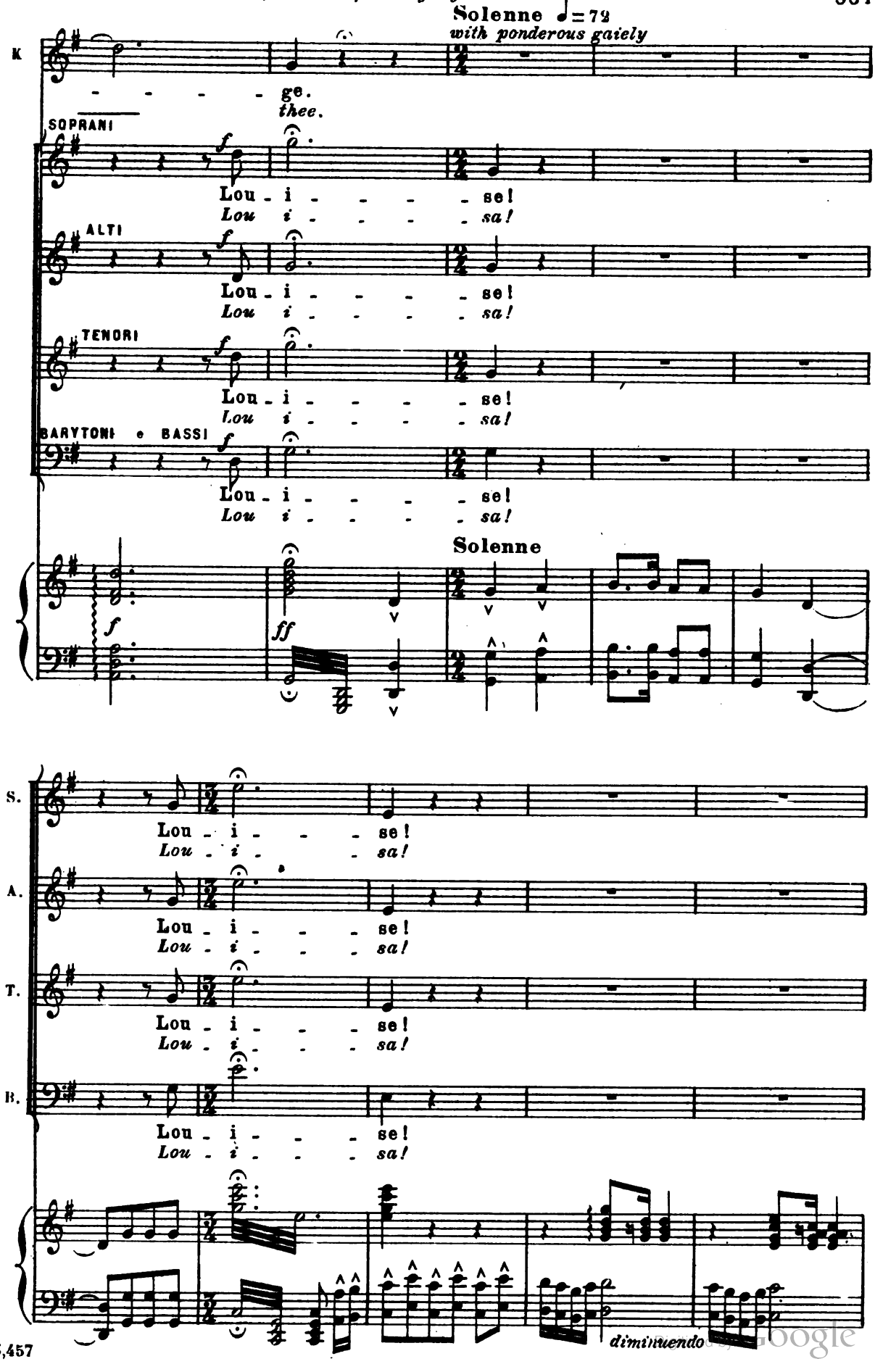

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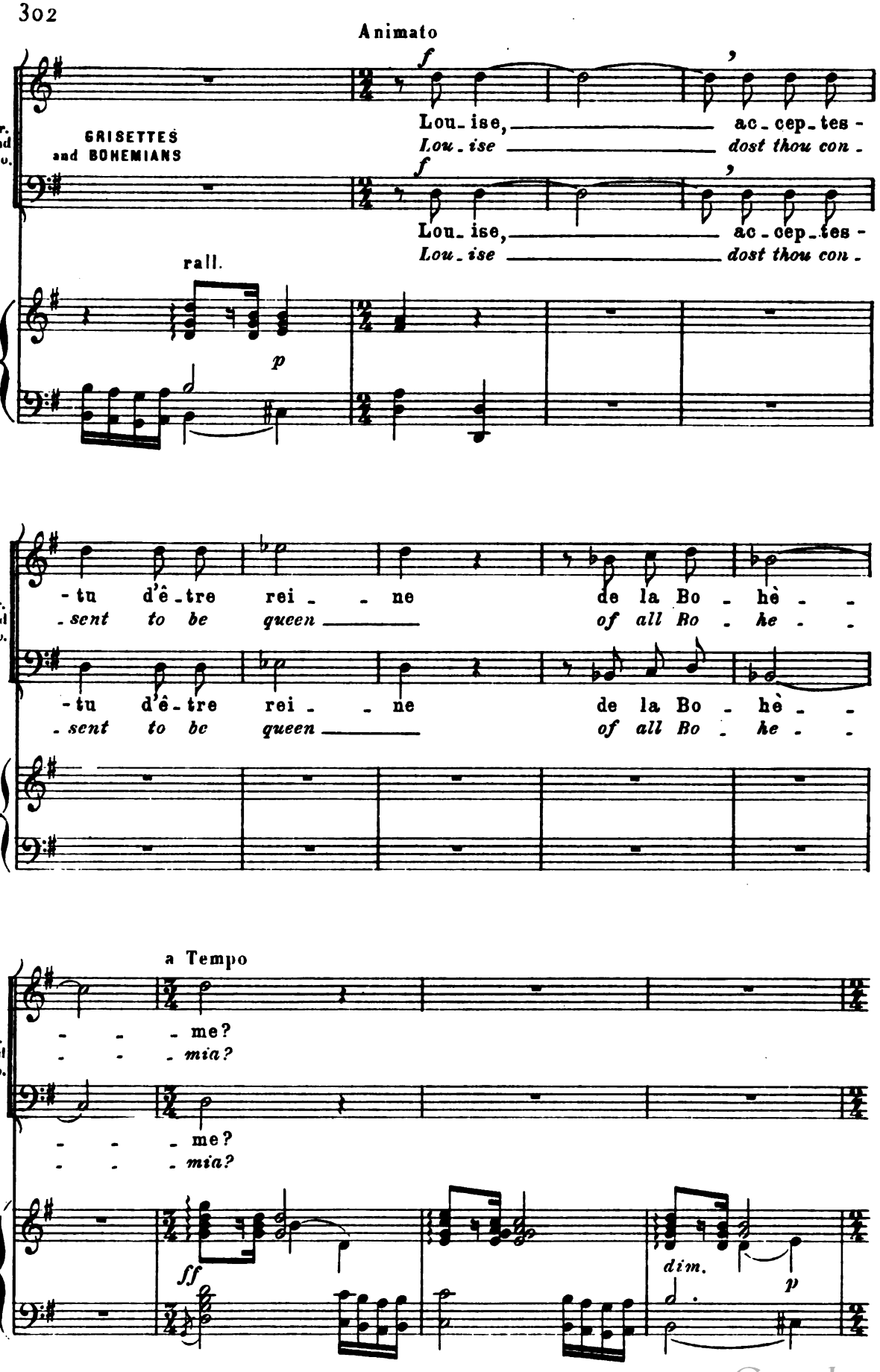

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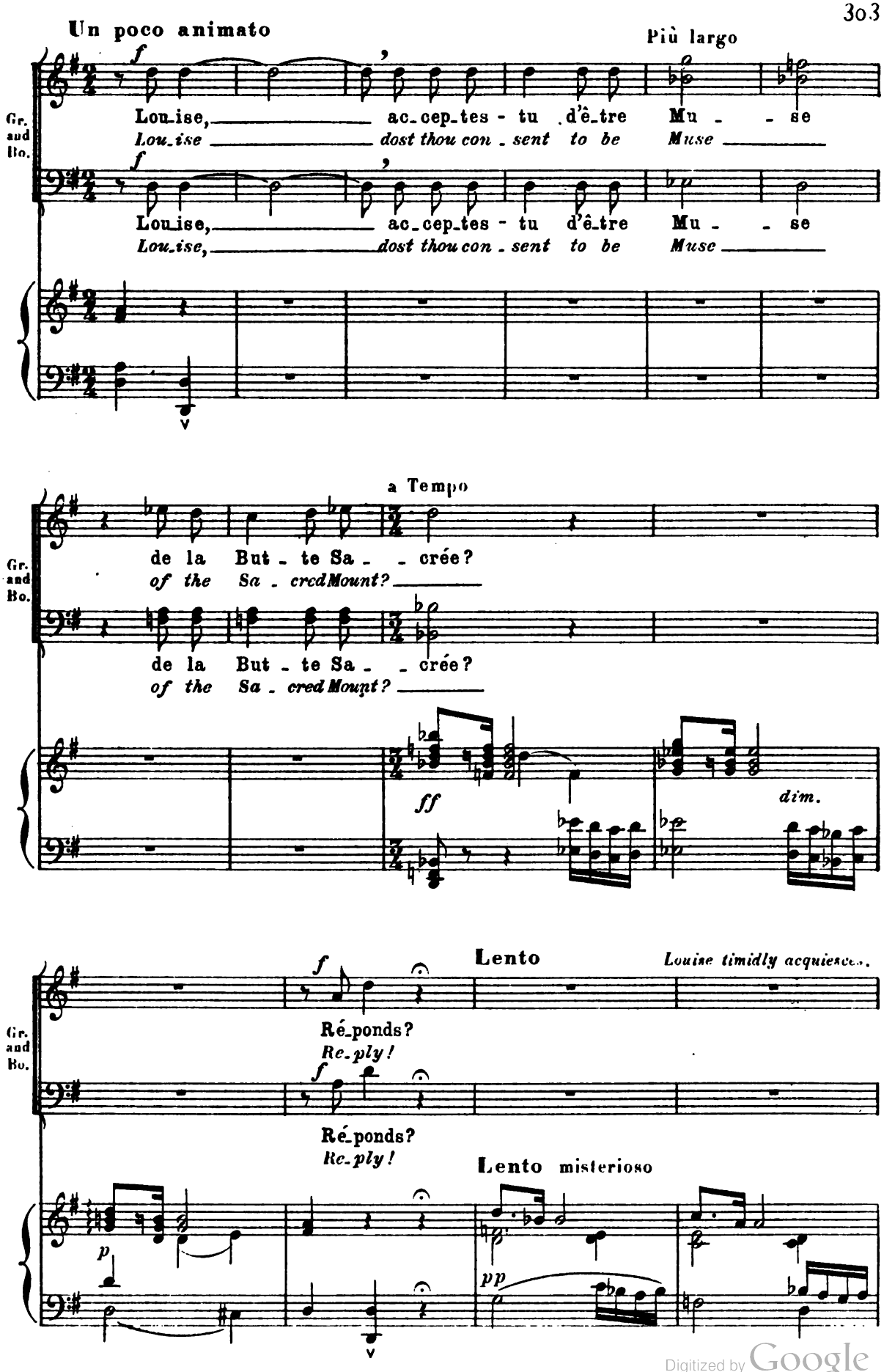

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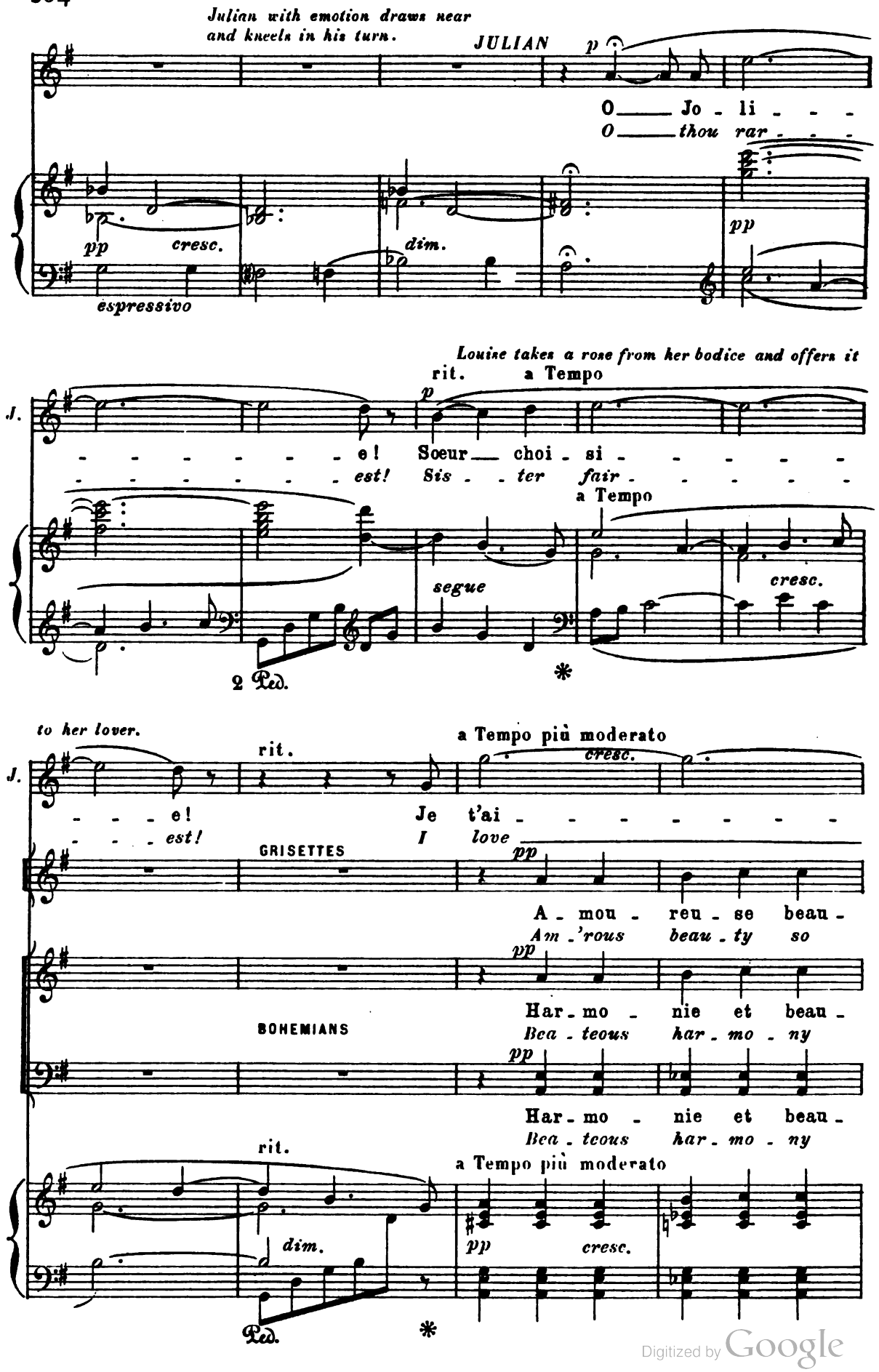

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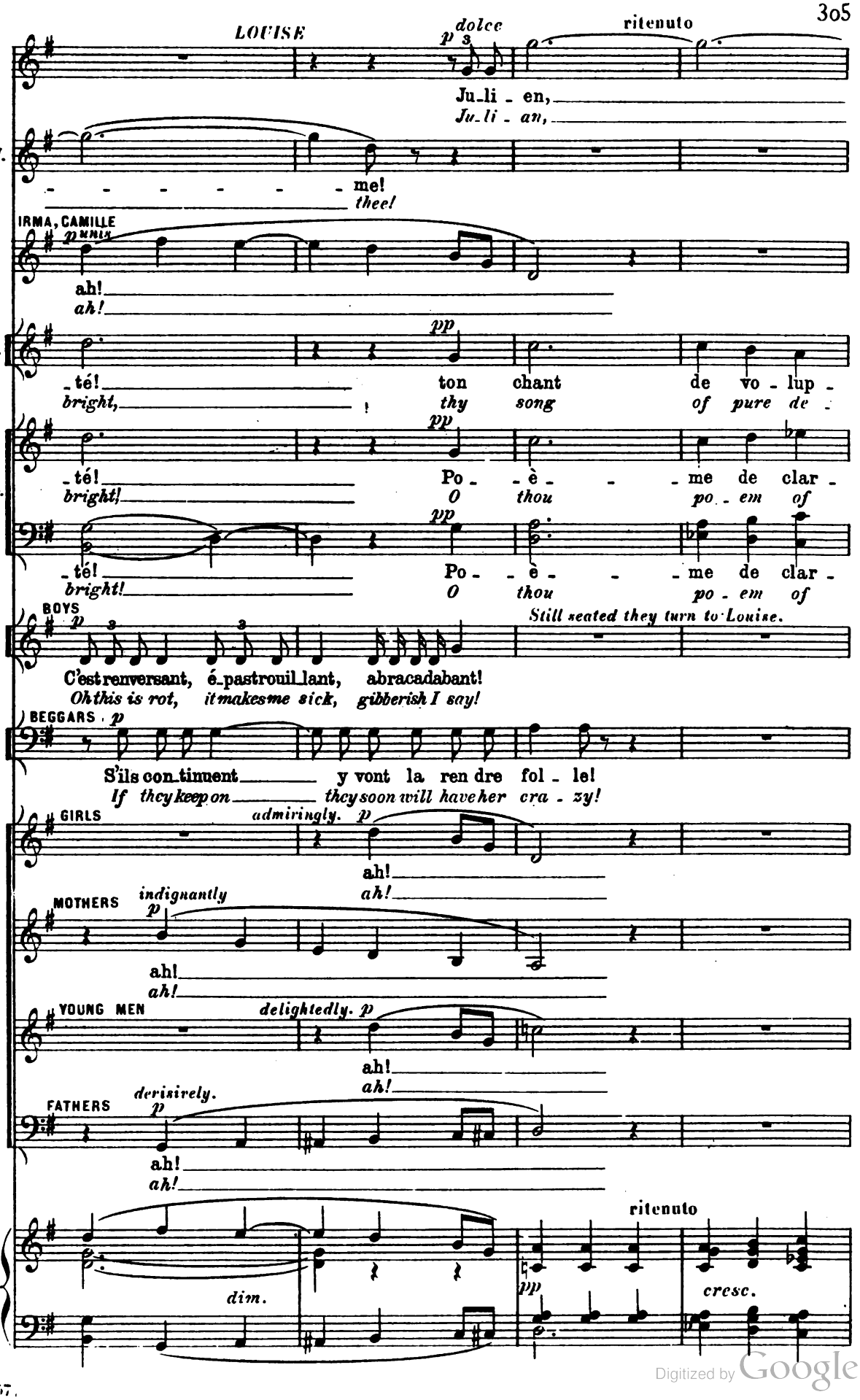

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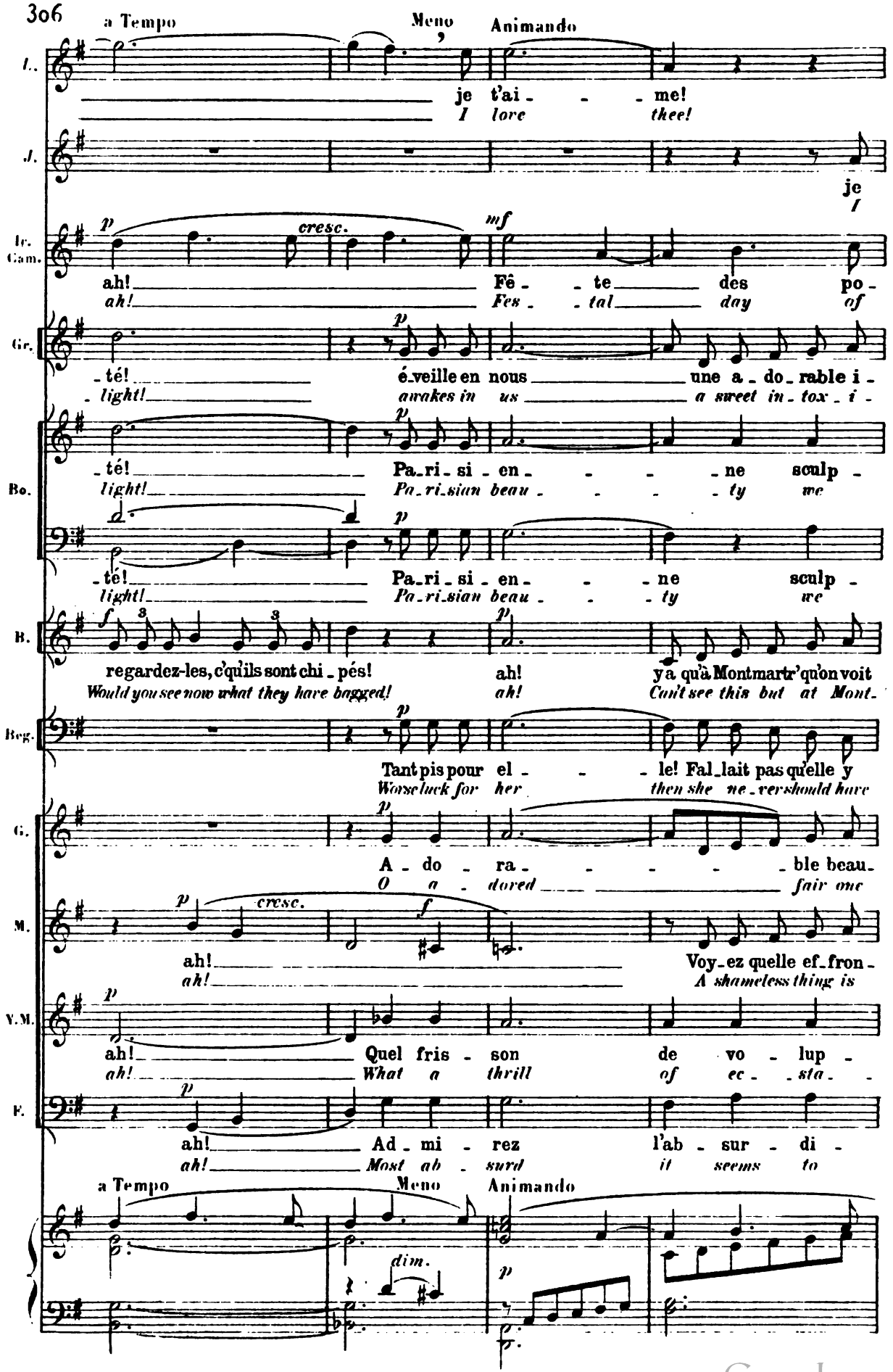

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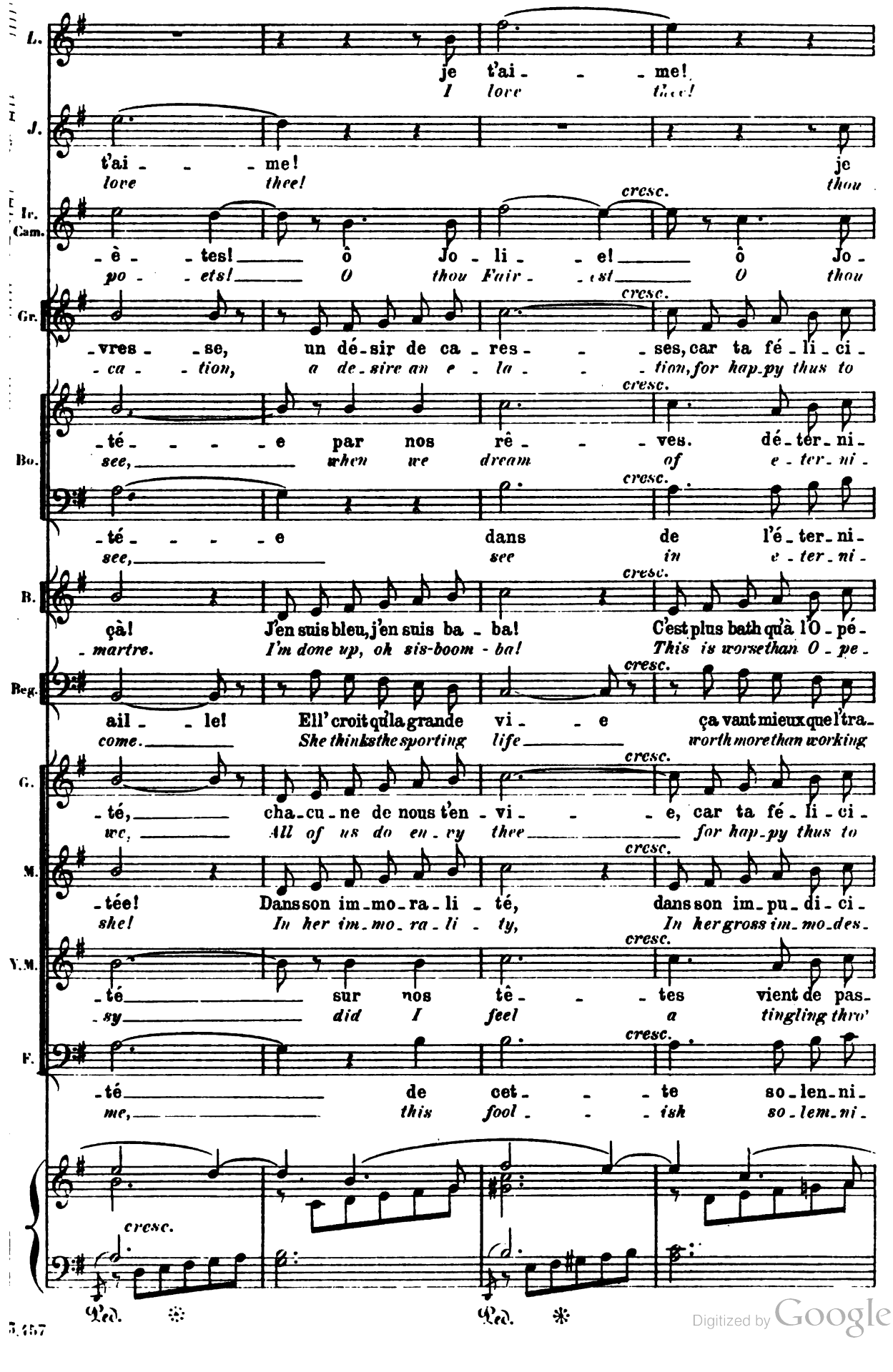

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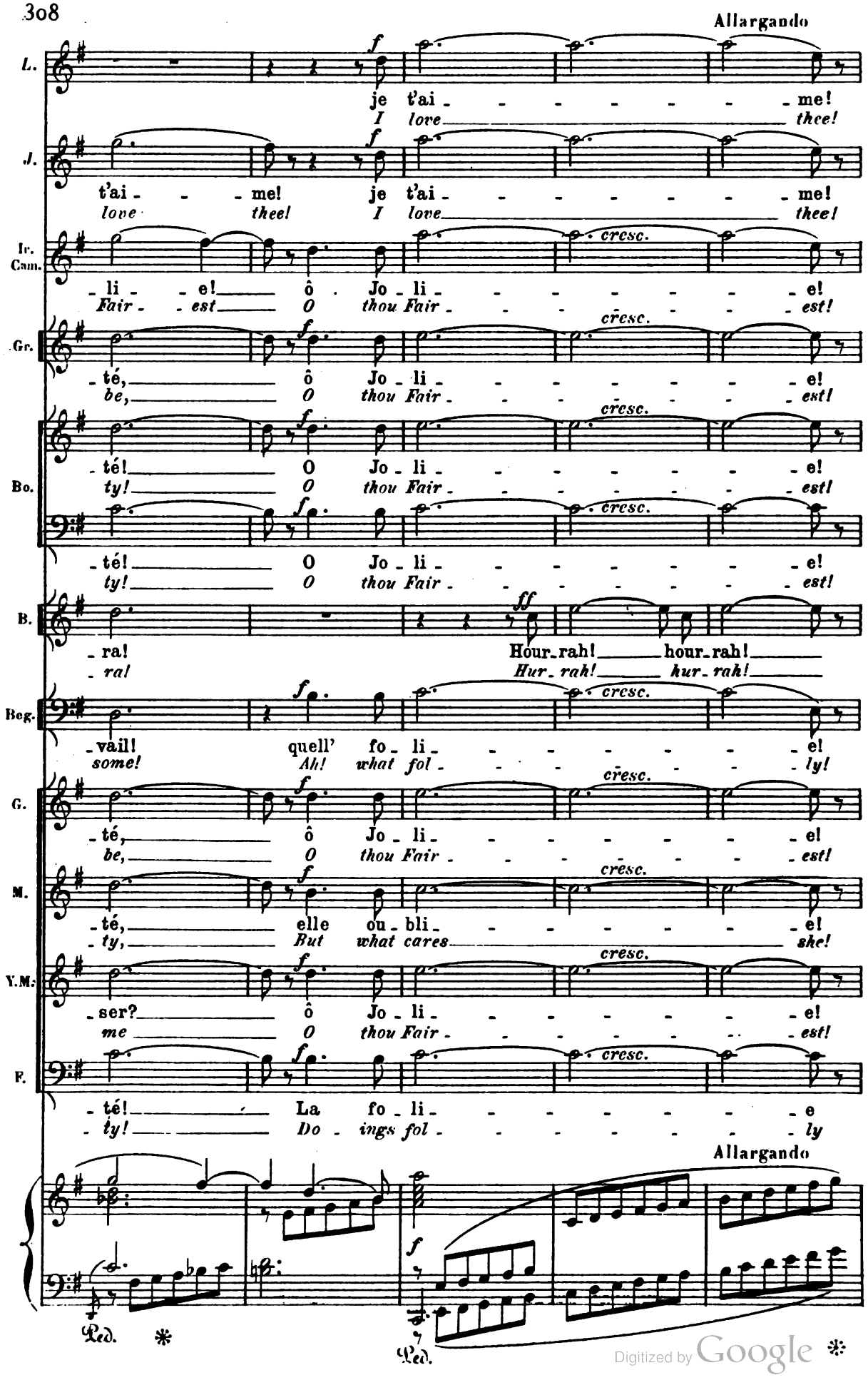

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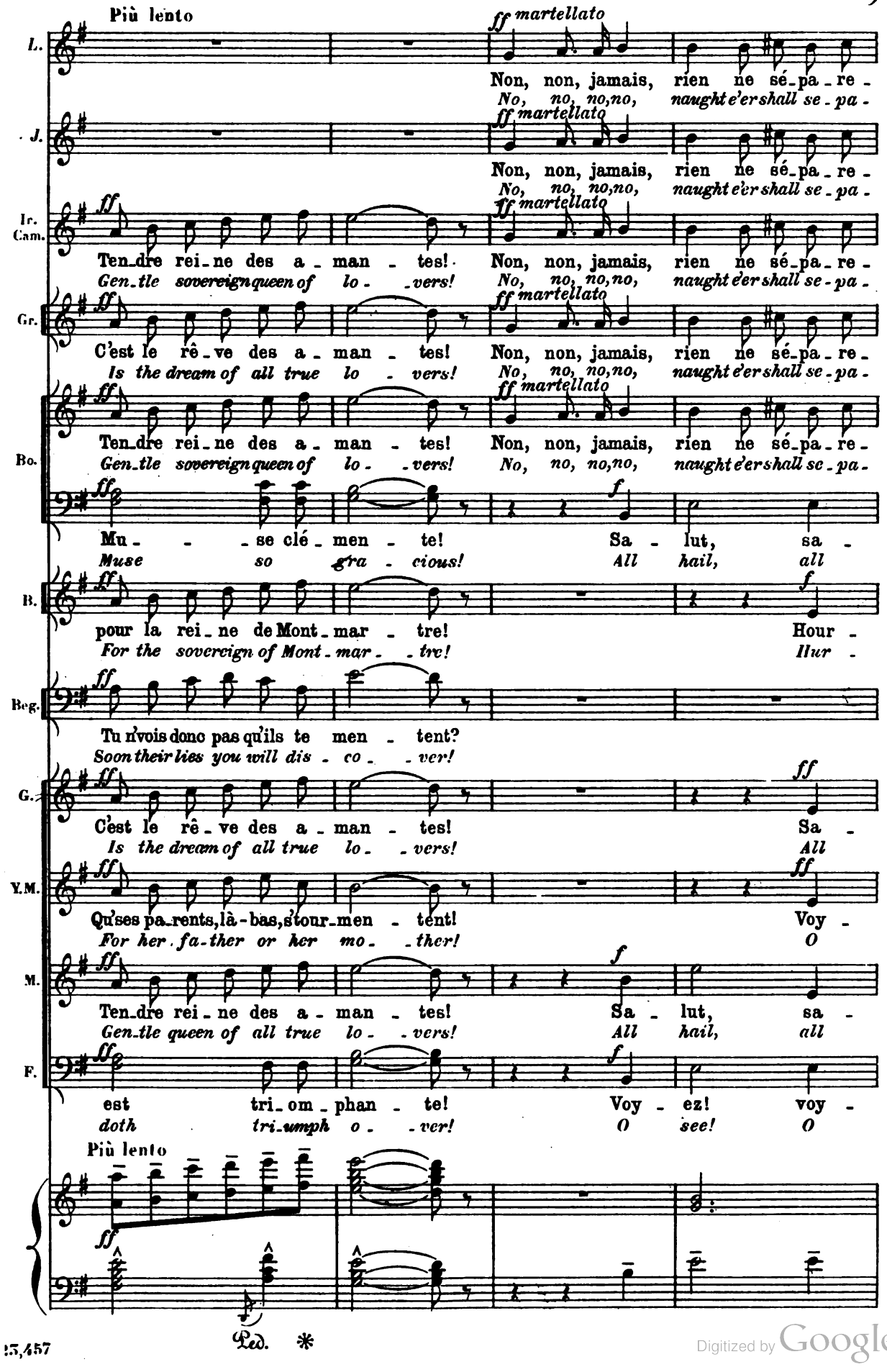

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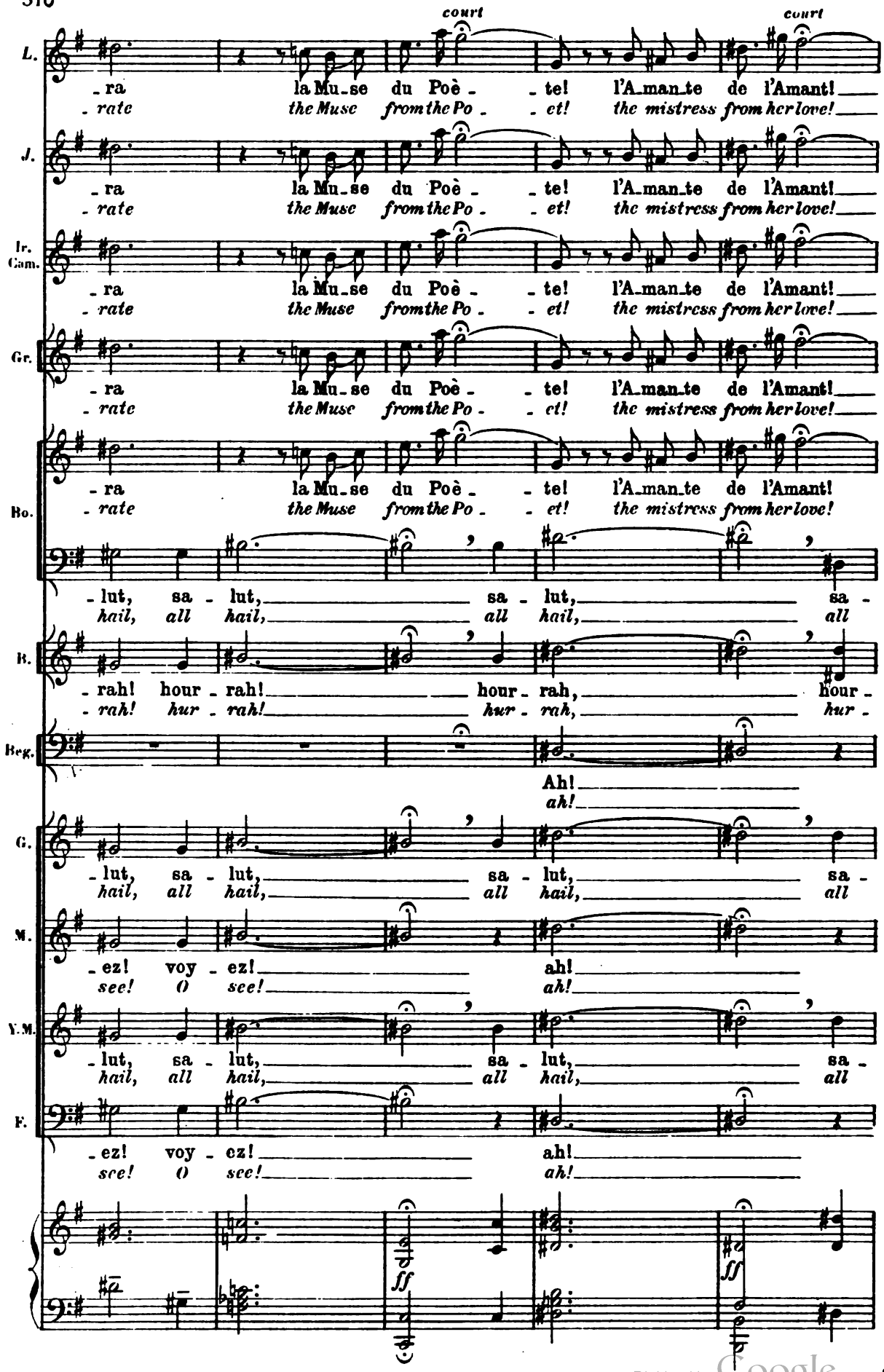

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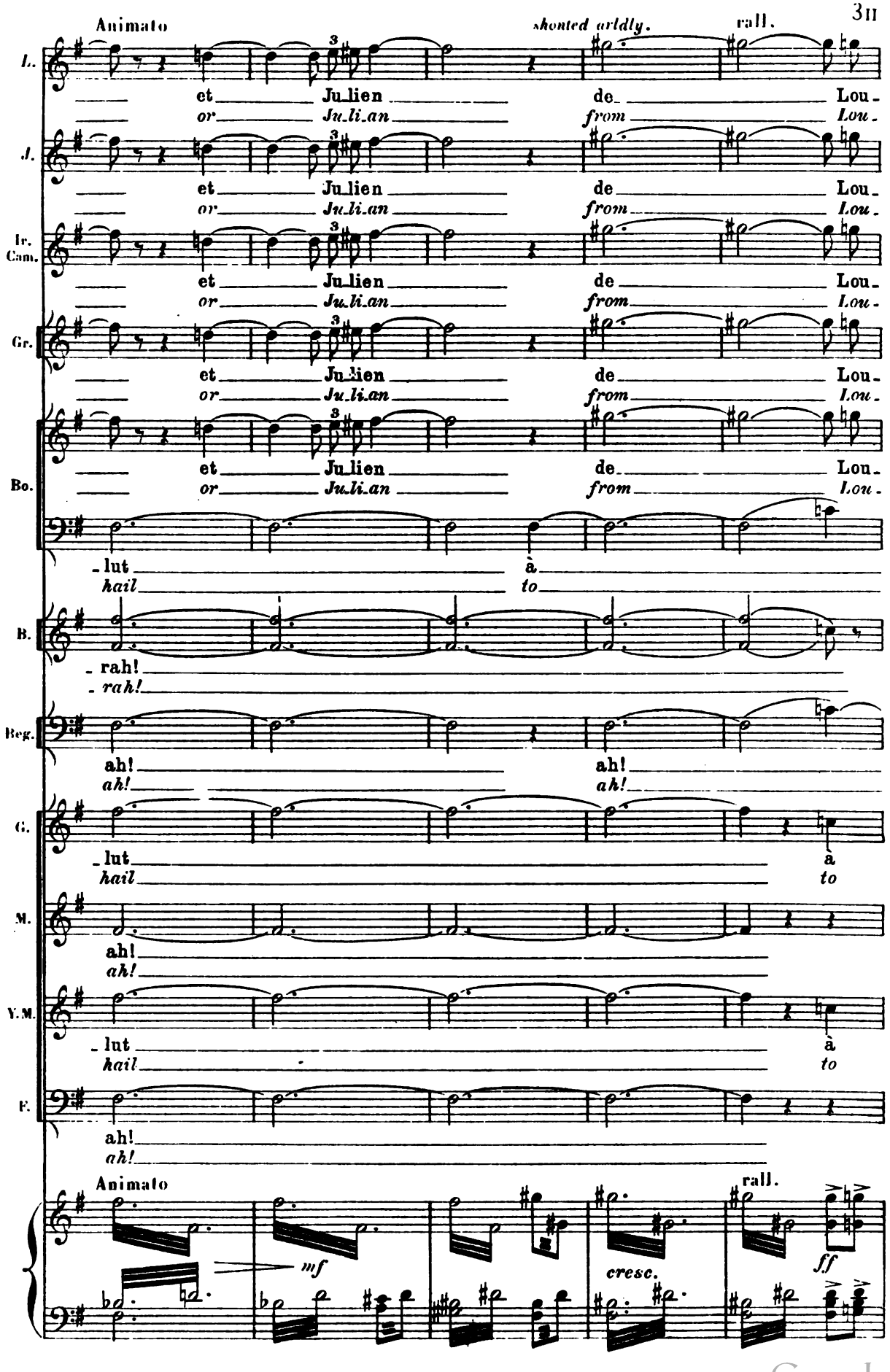

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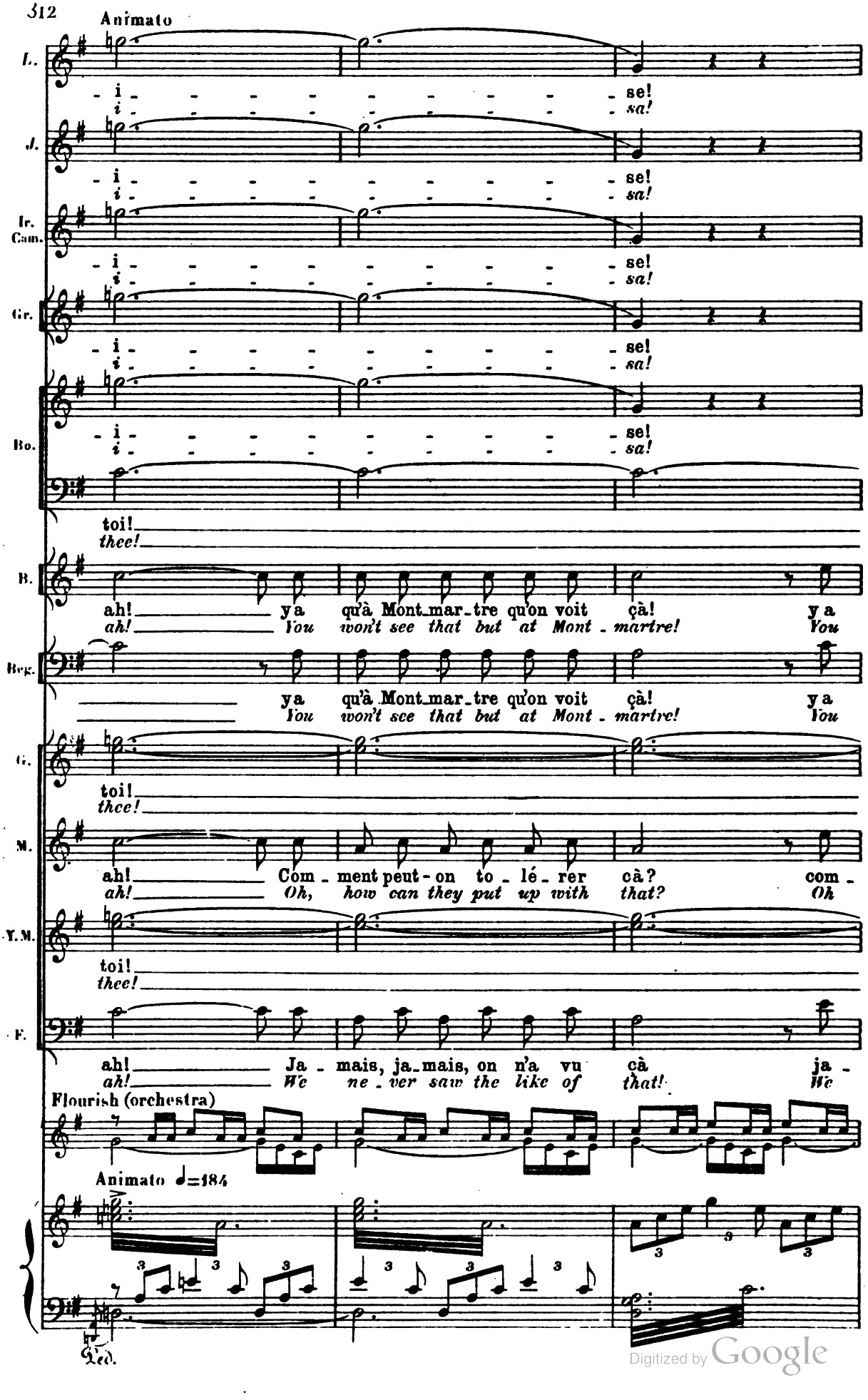

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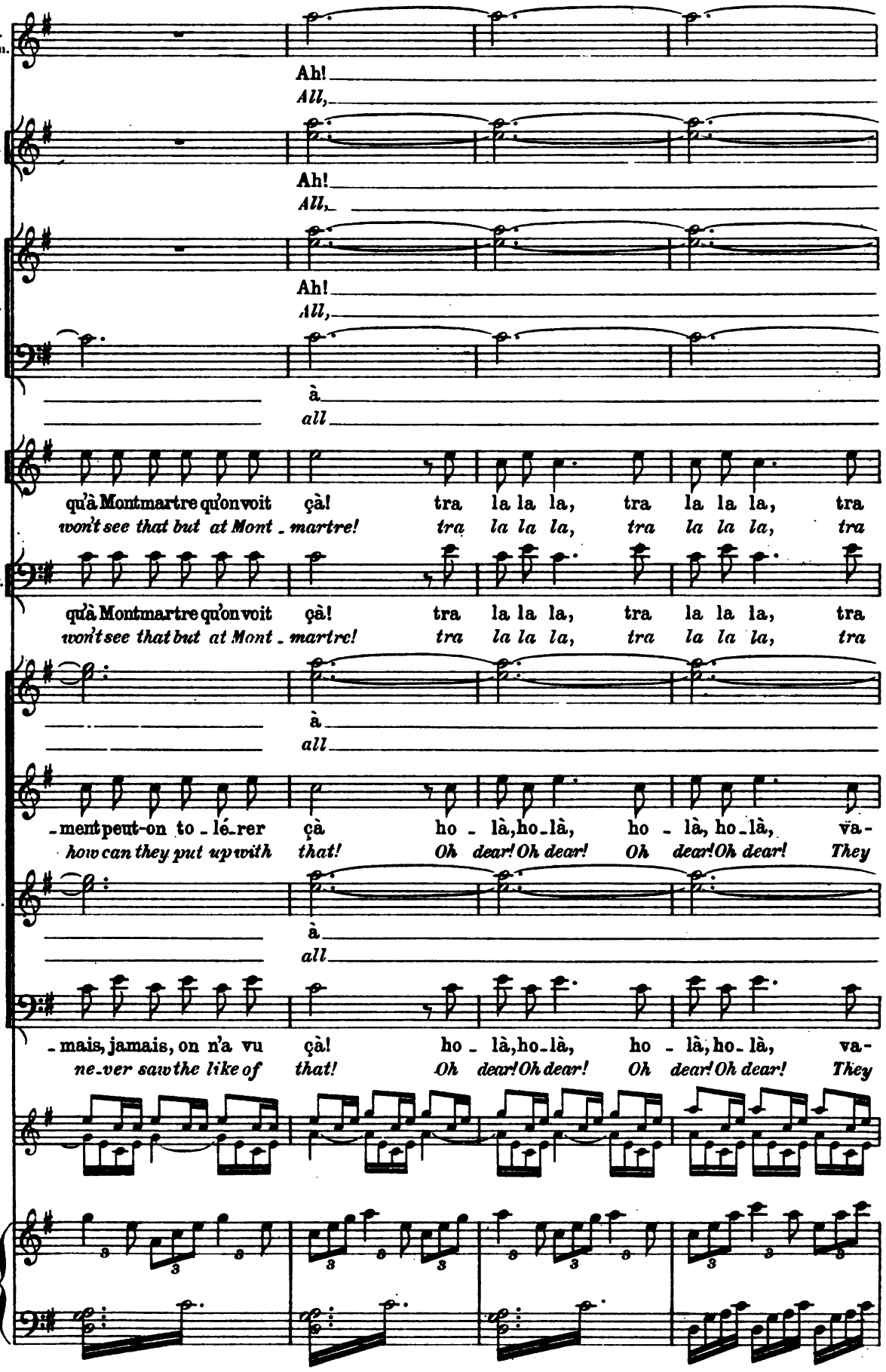
Their arms entwined, the two Lovers smile proudly at the Crowd.



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With a flourish, headed by their banner, the Bohemians file past Louise.

Ir. Cam. — ah! *hail!*

Gr. — ah! *hail!*

Bo. — ah! *hail!*

B. — toi! *hail!*

Beg. — la la la la la la *la la la la la la* — la! *hail!*

G. — la la la la la la *la la la la la la* — la! *hail!*

M. — toi! *hail!*

Y.M. — -t-on fair' tai-re ces gens - là? *ought to send them all to jail!*

F. — toi! *hail!*

-t-on fair' tai-re ces gens - là? *ought to send them all to jail!*

Flourish (on the stage)

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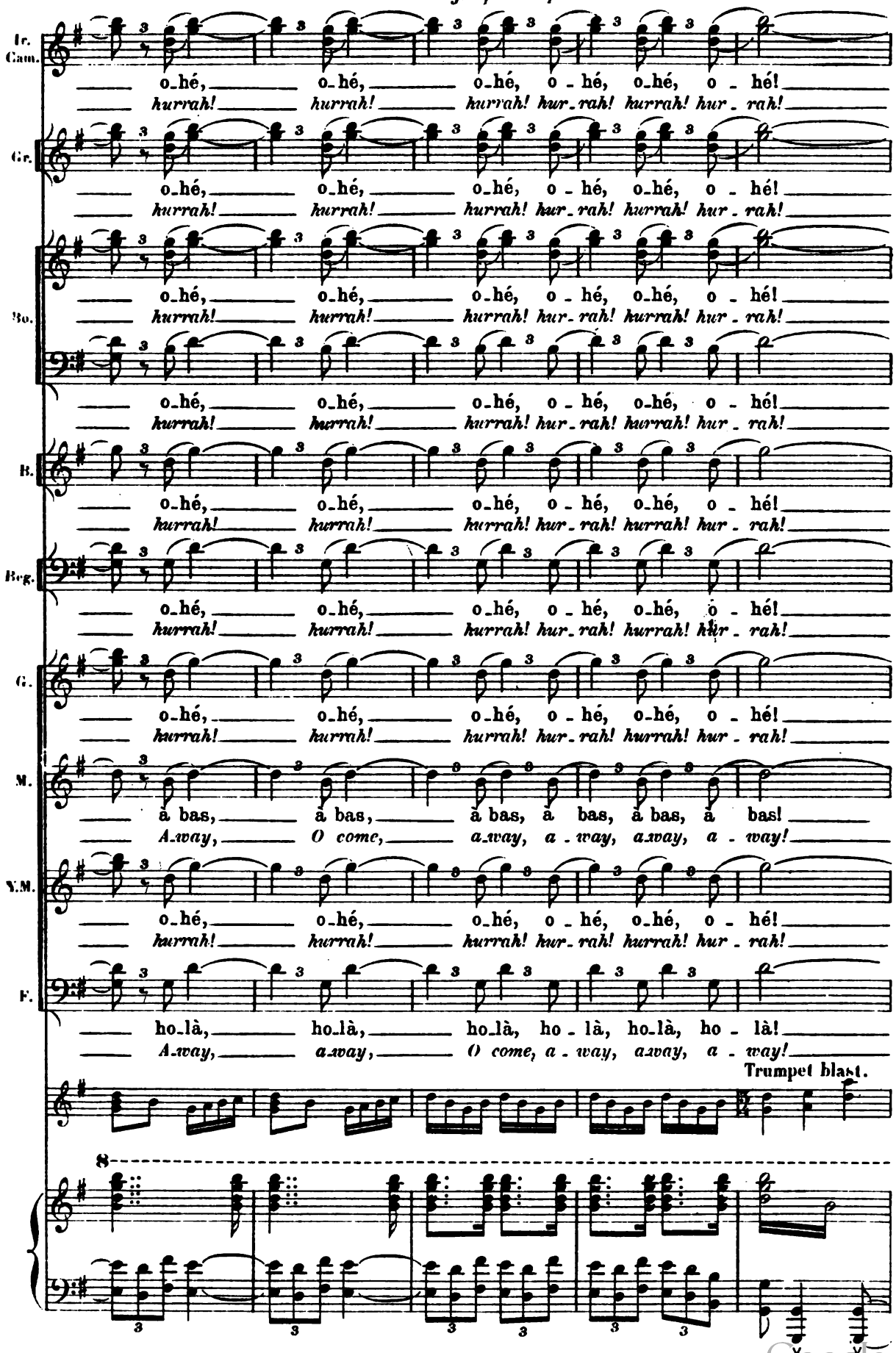

25.457

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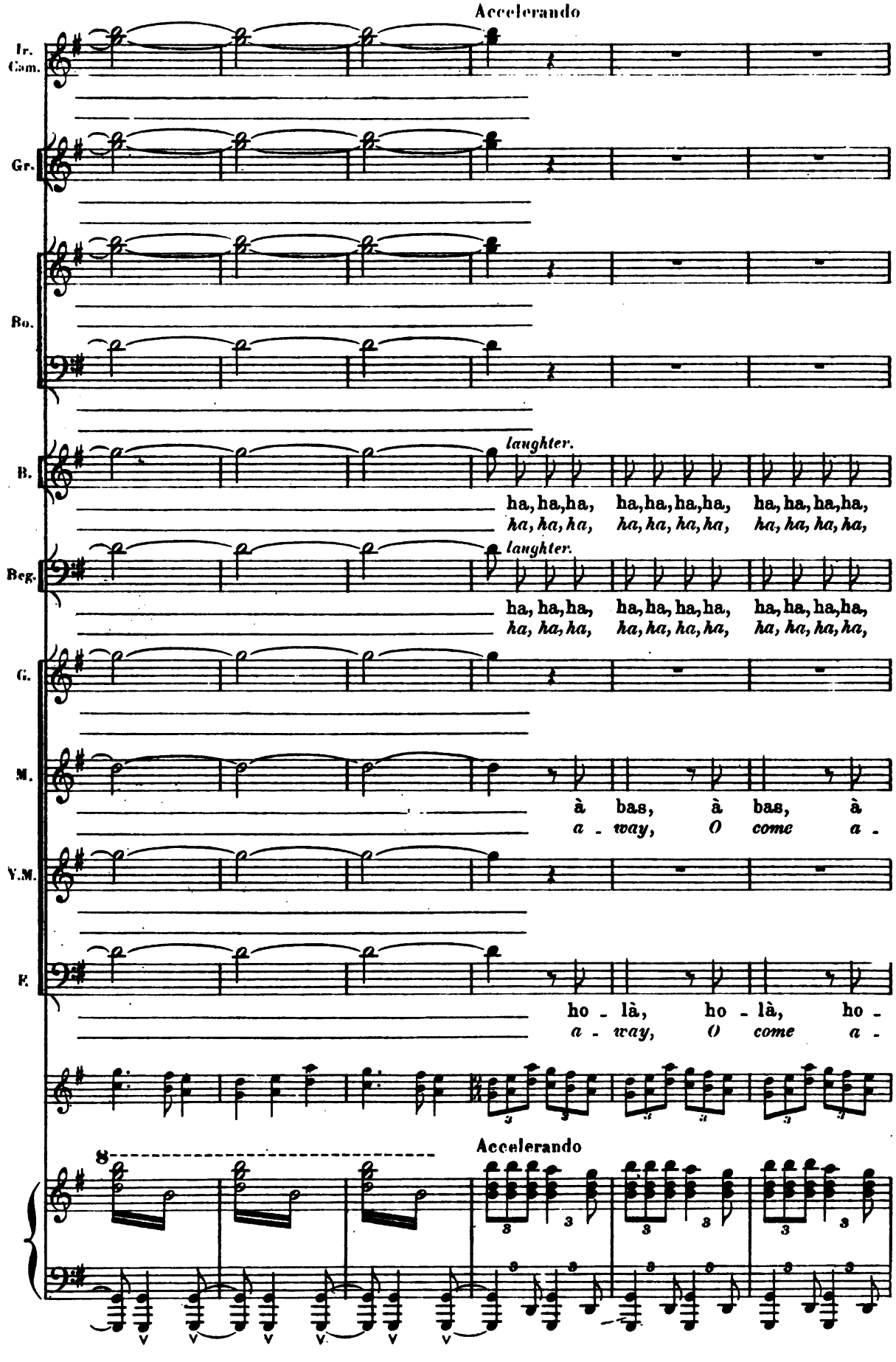

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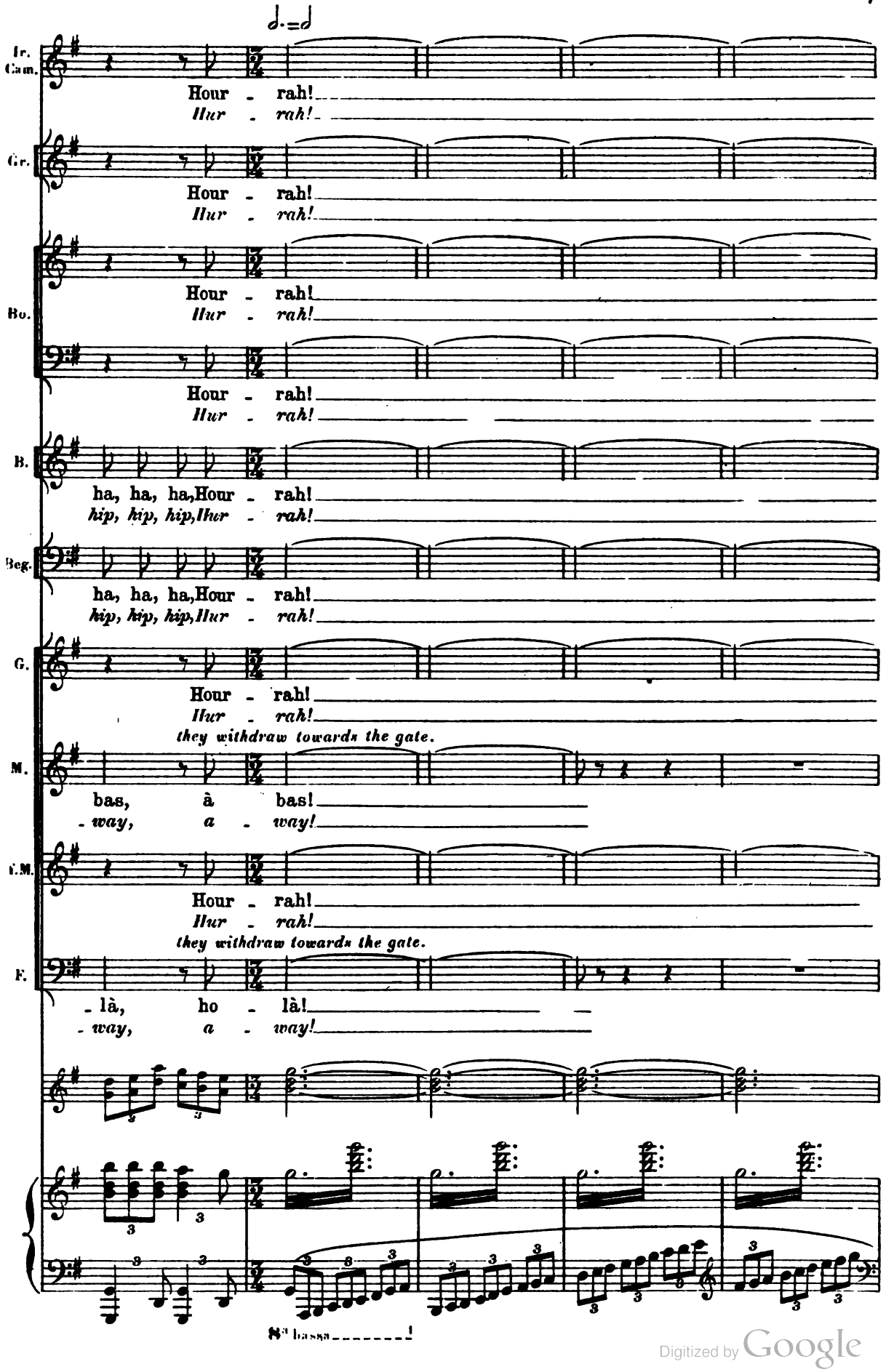

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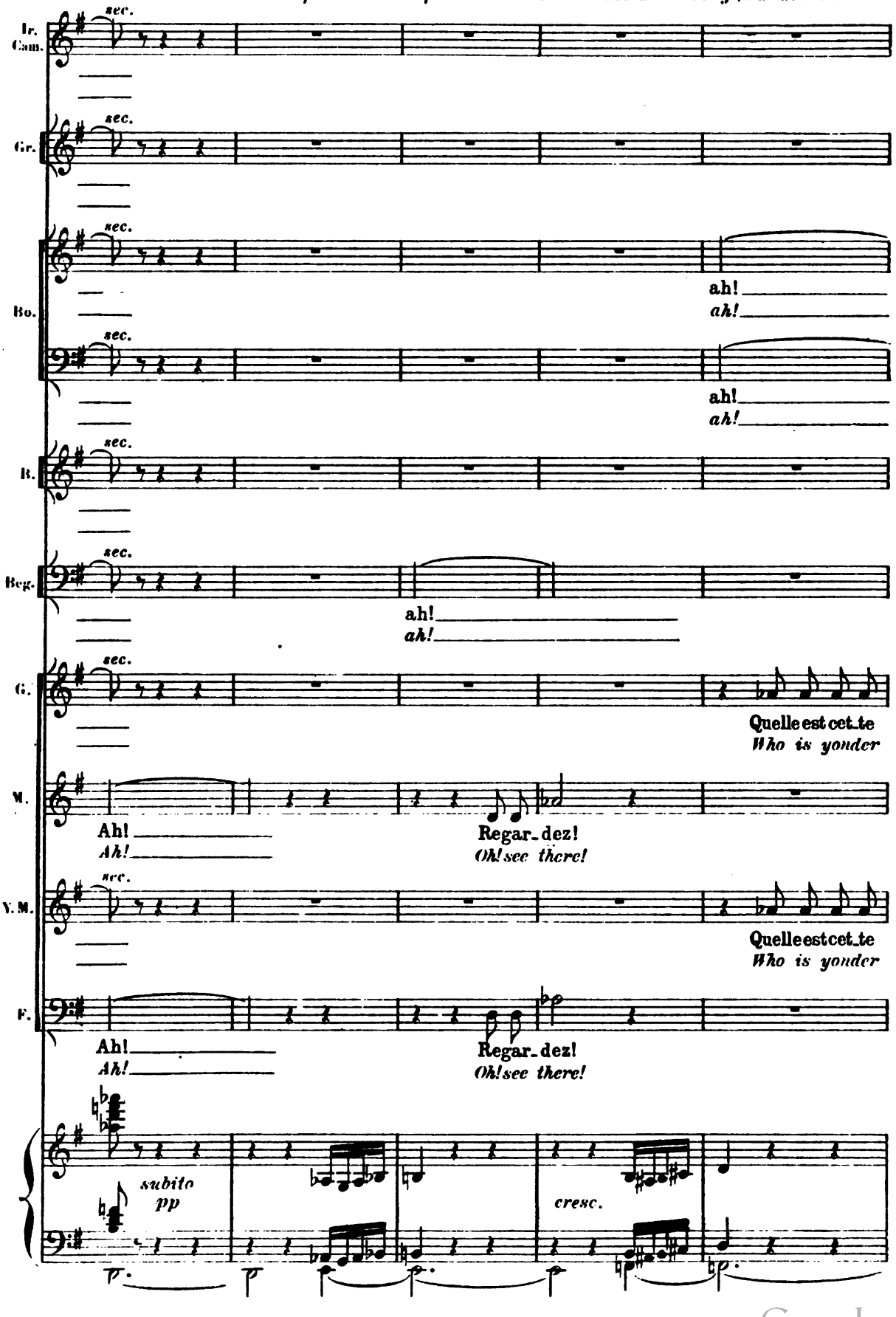
But a noise comes from the back of the enclosure: the Crowd draws away in amazement.



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Upon the scene in the garden, Louise's Mother, motionless, afraid to enter, appears like a phantom of unhappiness.

The King of the Fools, *runs off with the Daughters of Joy.*

ha! ha! ha! ha! ha!
ha! ha! ha! ha! ha!

Tr. Cam. Gr.

ah!
ah!

Bo.

B.

ah!
ah!

Reg.

G.

fem - me?
wo - man?
voy - ez!
see there!

M.

que veut-elle?
What's she want?

V.M.

fem - me?
wo - man?
voy - ez!
see there!

F.

que veut-elle?
What's she want?

Vivace ♩=160

ff

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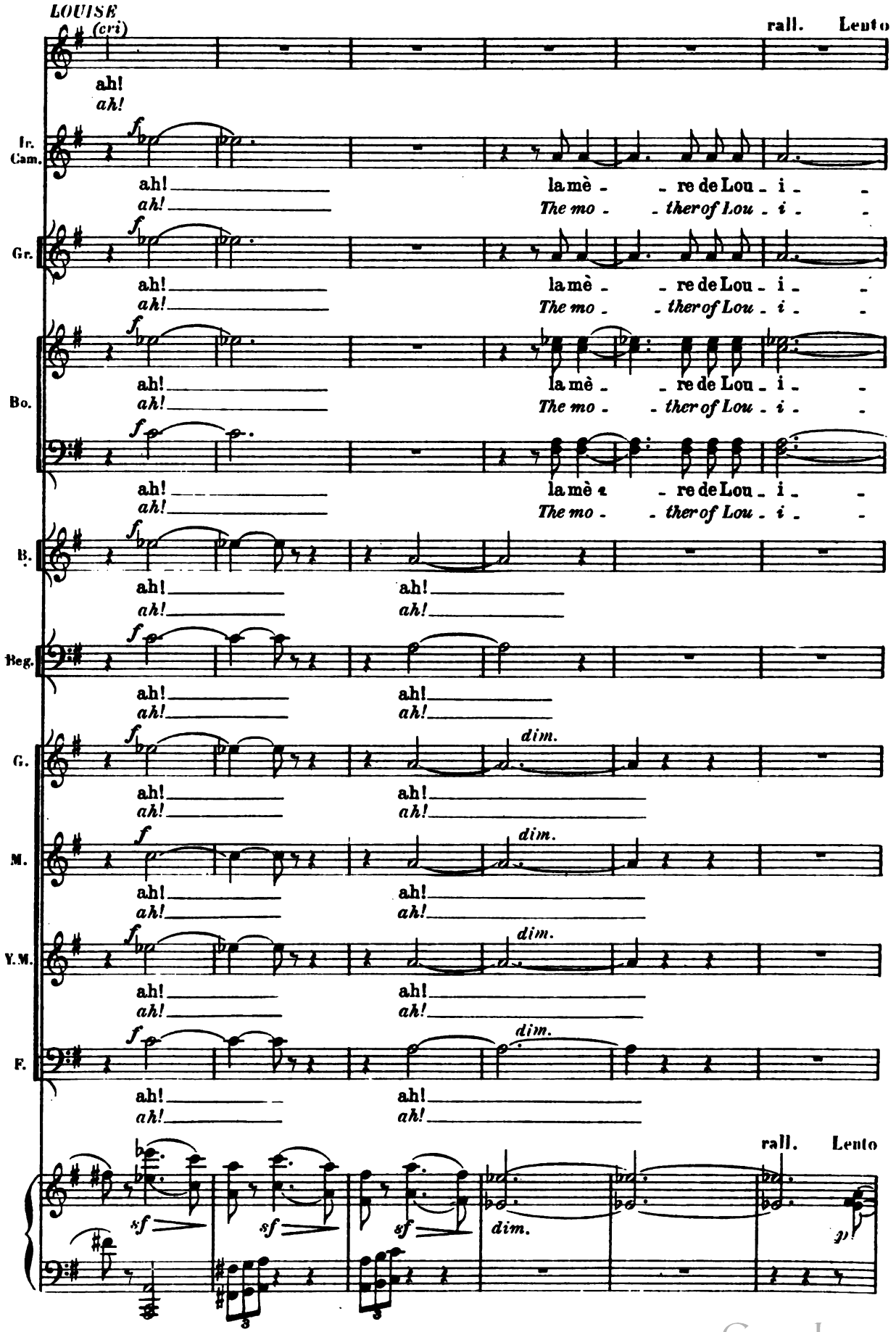
The Bohemians gather before the porch. *The Grisettes surround Louise, who has swooned.*



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The Standard Bearers, the Musicians, and the Dancers disappear.
JULIAN placing himself before Louise.

Mother advances timidly.

rit. **Lento**

je te gar - de!
I shall keep you!

Ir. Cam. - se! - *sa!* ah! *ah!*

Gr. - se! - *sa!* ah! *ah!*

Bo. - se! - *sa!* ah! *ah!*

- se! - *sa!* ah! *ah!*

B. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

Beg. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

G. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

M. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

F.M. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

F. *p* la mè - - re de la mu - se!
The mo - - ther of the muse!

pp

rit. **Lento** ♩=72

pp

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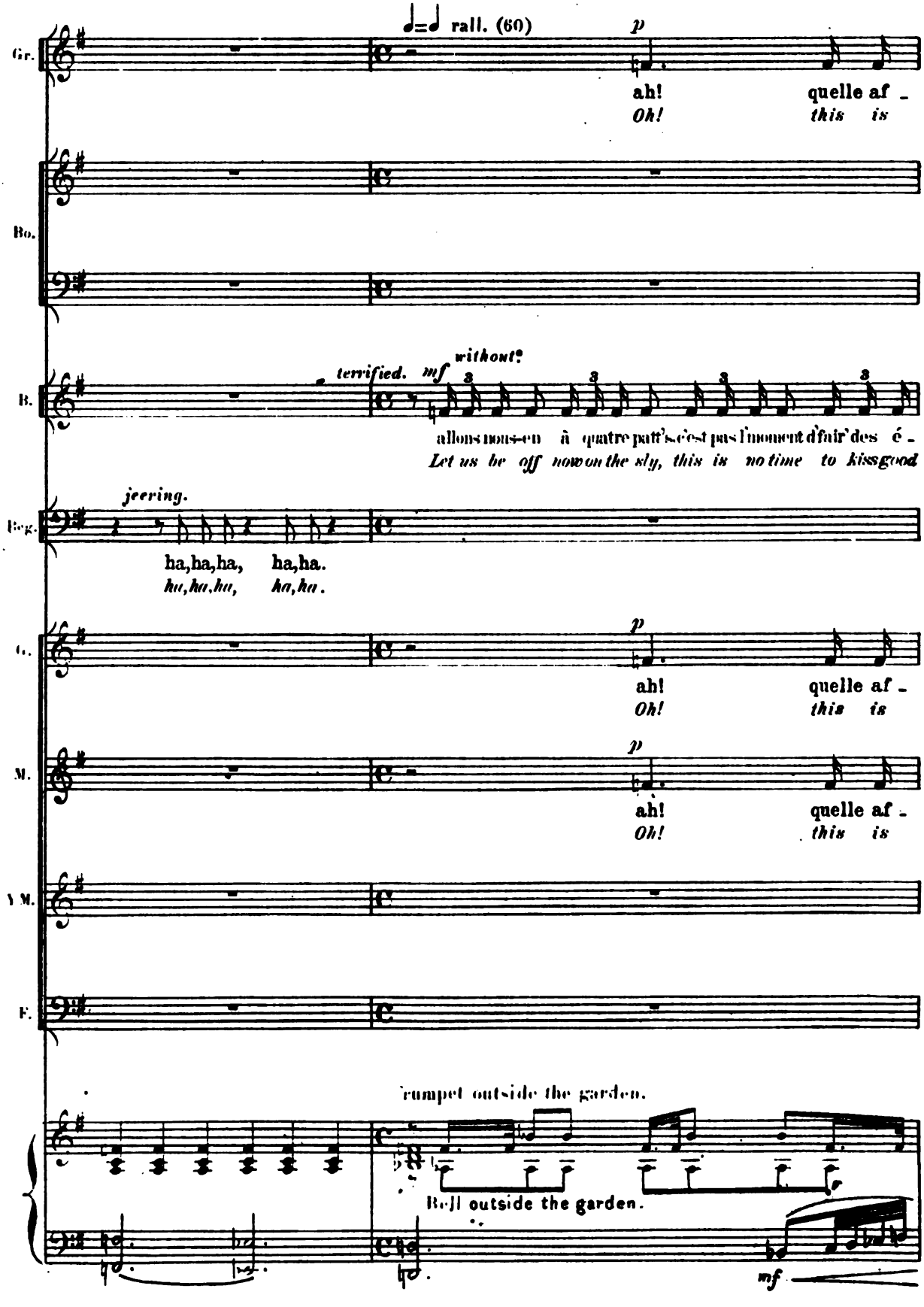
as if dazzled by the lights. A group of Bohemians bar the way, but at the woman's look and the mystery of



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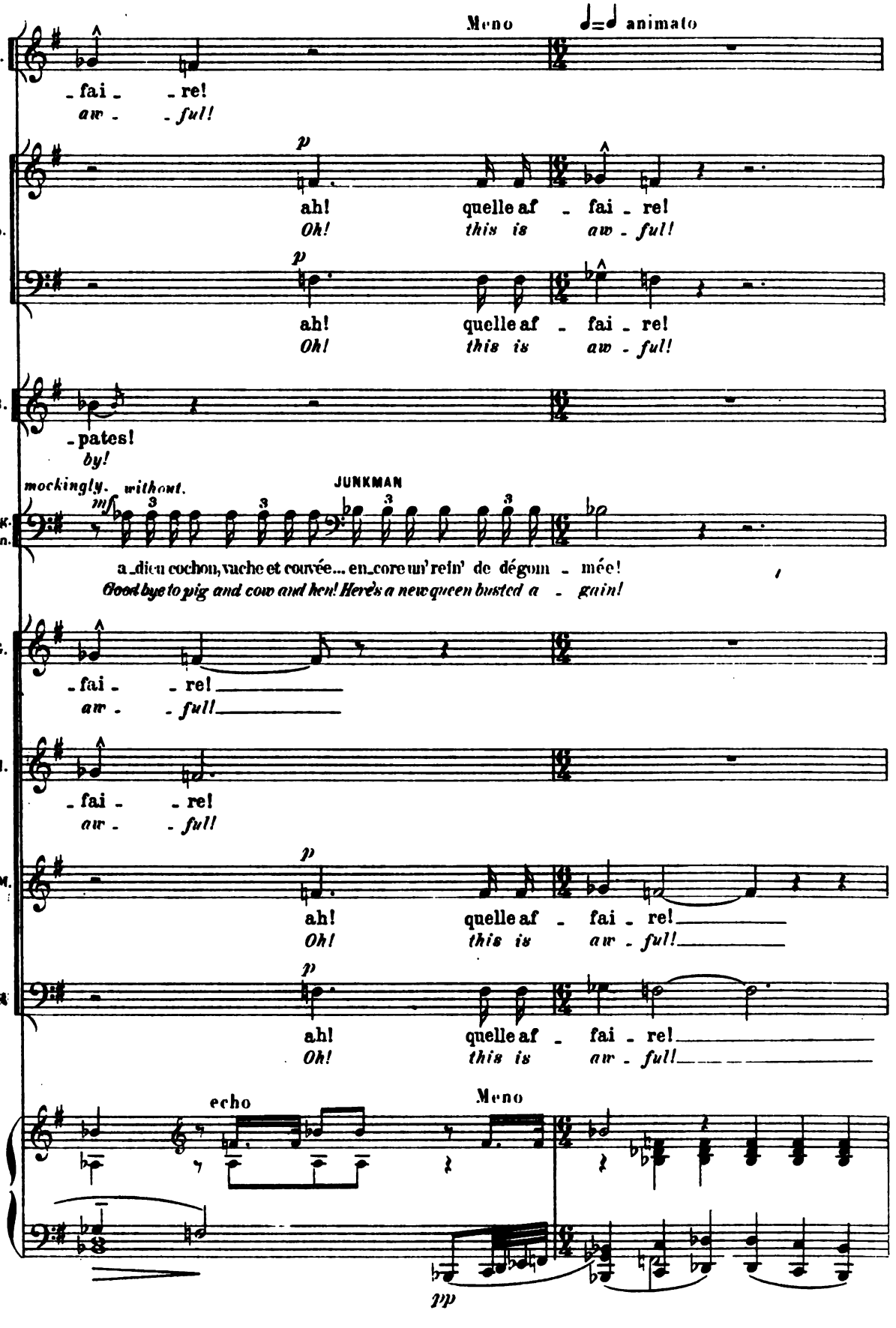
unhappiness that surrounds her, they fall back in spite of themselves.



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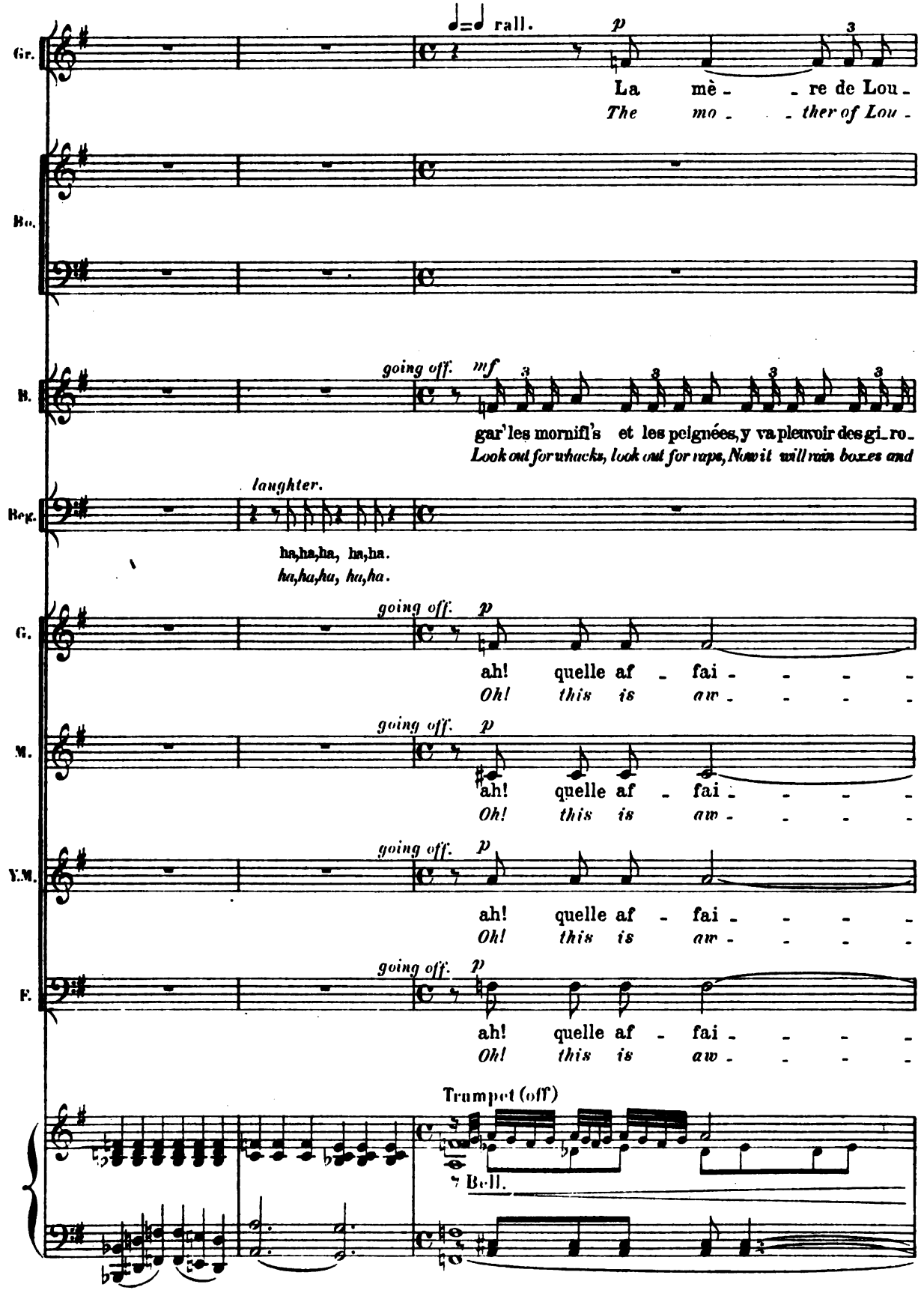
Other Bohemians draw near.... with a beseeching gesture,



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Mother puts them aside.

Louise has risen, looks around her,

Meno *pp* ♩=♩ animato

Gr.
- i - - - - se! ah!
- i - - - - sa! ah!

p *dim.*

Bo.
la mè - re de Lou - i - se!
The mo - ther of Lou - i - sa!

p *dim.*

la mè - re de Lou - i - se!
The mo - ther of Lou - i - sa!

they go off.

B.
- flées!
slaps!

JUNKMAN Meno

mf *they go off.*

Beg. Jun.
a-dieu chansons, a-dieu chimer's... ah! qué malheur d'avoir un' mè - re!
Done are the songs, done is the spree! oh! what a bore mothers can be!

pp

G.
- re... quelle af - fai - - - - - re!
- ful, this is aw - - - - - ful!

pp

M.
- re... quelle af - fai - - - - - re!
- ful, this is aw - - - - - ful!

pp

Y.M.
- re... quelle af - fai - - - - - re!
- ful, this is aw - - - - - ful!

pp *dim.*

F.
- re... quelle af - fai - - - - - - - re!
- ful, this is aw - - - - - - - ful!

Bell.

segue

p

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sees her Mother, and with a gesture of terror, throws herself in Julian's arms. Some Bohemians gather around

animando

them, but Julian signs for them to go.

a Tempo

At the approach of her Mother, Louise unable to overcome her terror

ALL

ah! ah!

ah! ah!

takes refuge in the vestibule.

Julian, greatly moved, but firm, bars the way in an attitude of defiance.

MOTHER humbly to Julian.

Je ne viens pas en en_ne_

I have not come to quarrel

ah! ah!

ah! ah!

Trumpet (in the distance)

Drum (distant)

voll.

morendo

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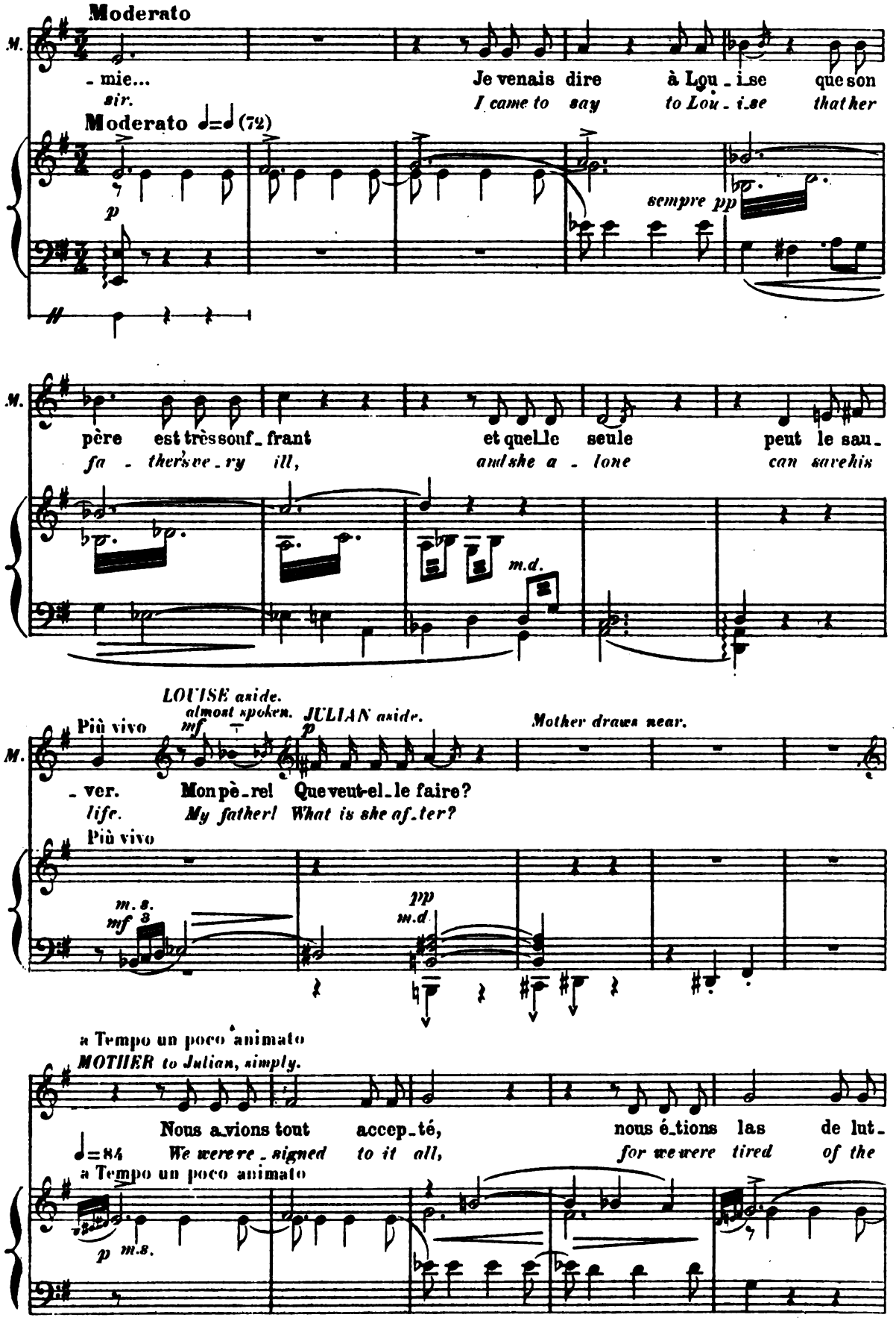

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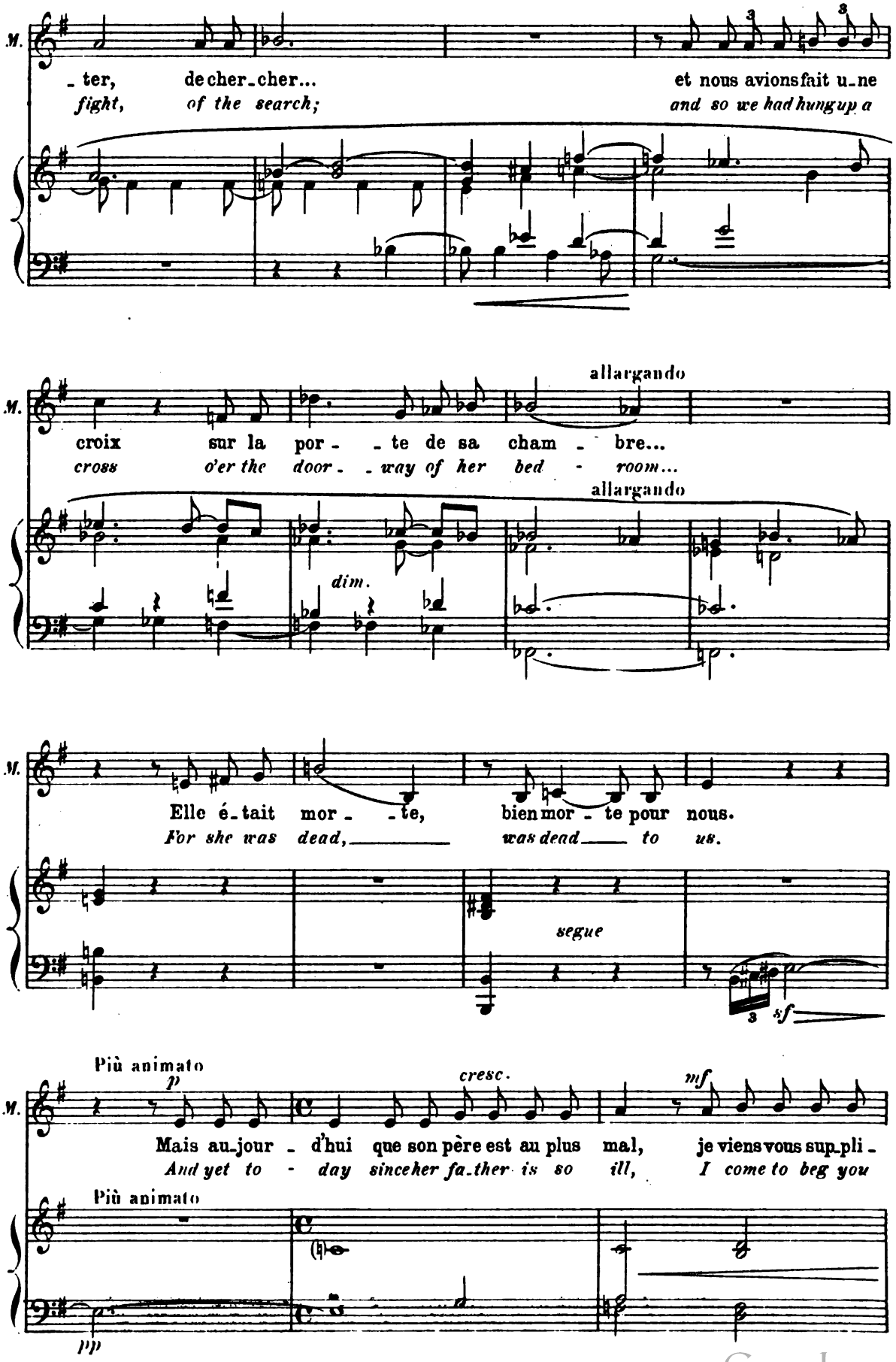

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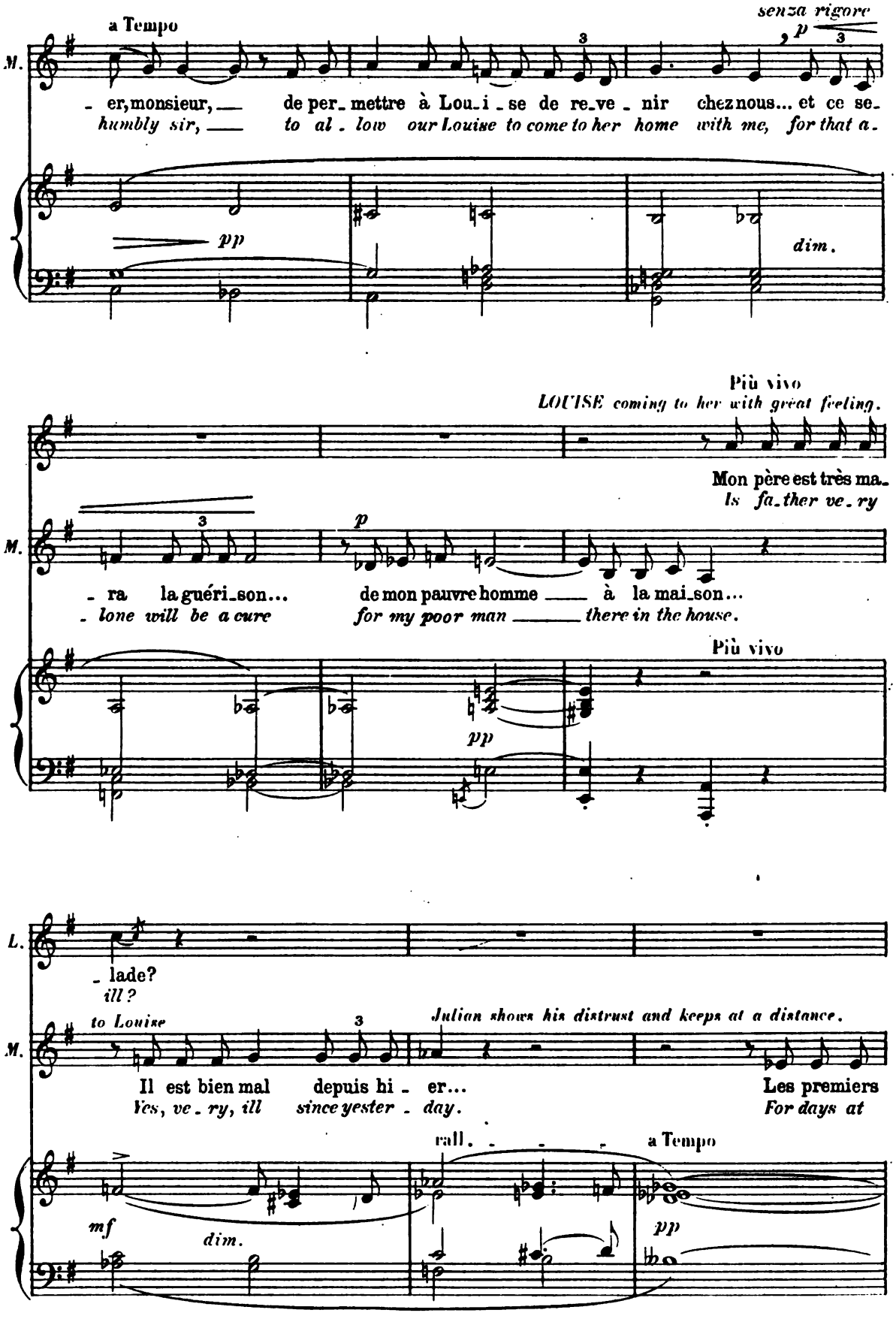

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trying to work on Louise's feelings.

Più vivo

M.

jours il ver_sa mil_le lar_mes: Il al_lait et ve_nait de la porte à la fe_

first all the day he was cry_ing: He would walk back and forth from the door to the

rall. a Tempo

M.

_ nêtre, re_gar_dant... é_cou_tant... es_pé_ _rant à chaque mi_

window, he would look he would wait in the hope that at a_ny

cresc.

M.

_ nute te voir re_ve_ nir.

minute he'd see you come home.

Animato rall.

cresc. cresc. dim.

Tempo animato

M.

La nuit comme le som_meil ne voulait pas de lui, pendant des heur's il se traînait dans

At night since he could never close his eyes at all, hour af_ter hour he'd wander in the

cresc.

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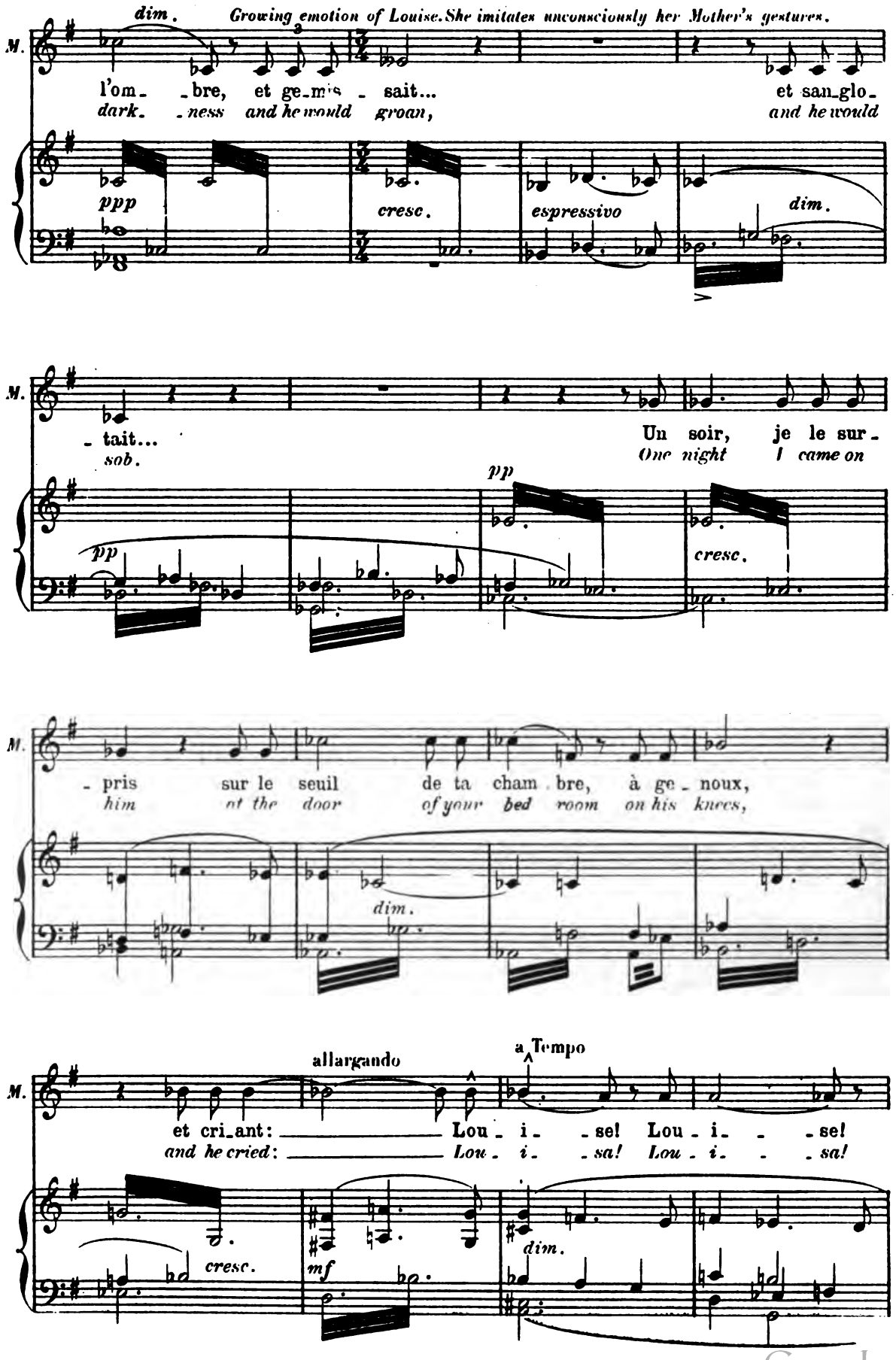

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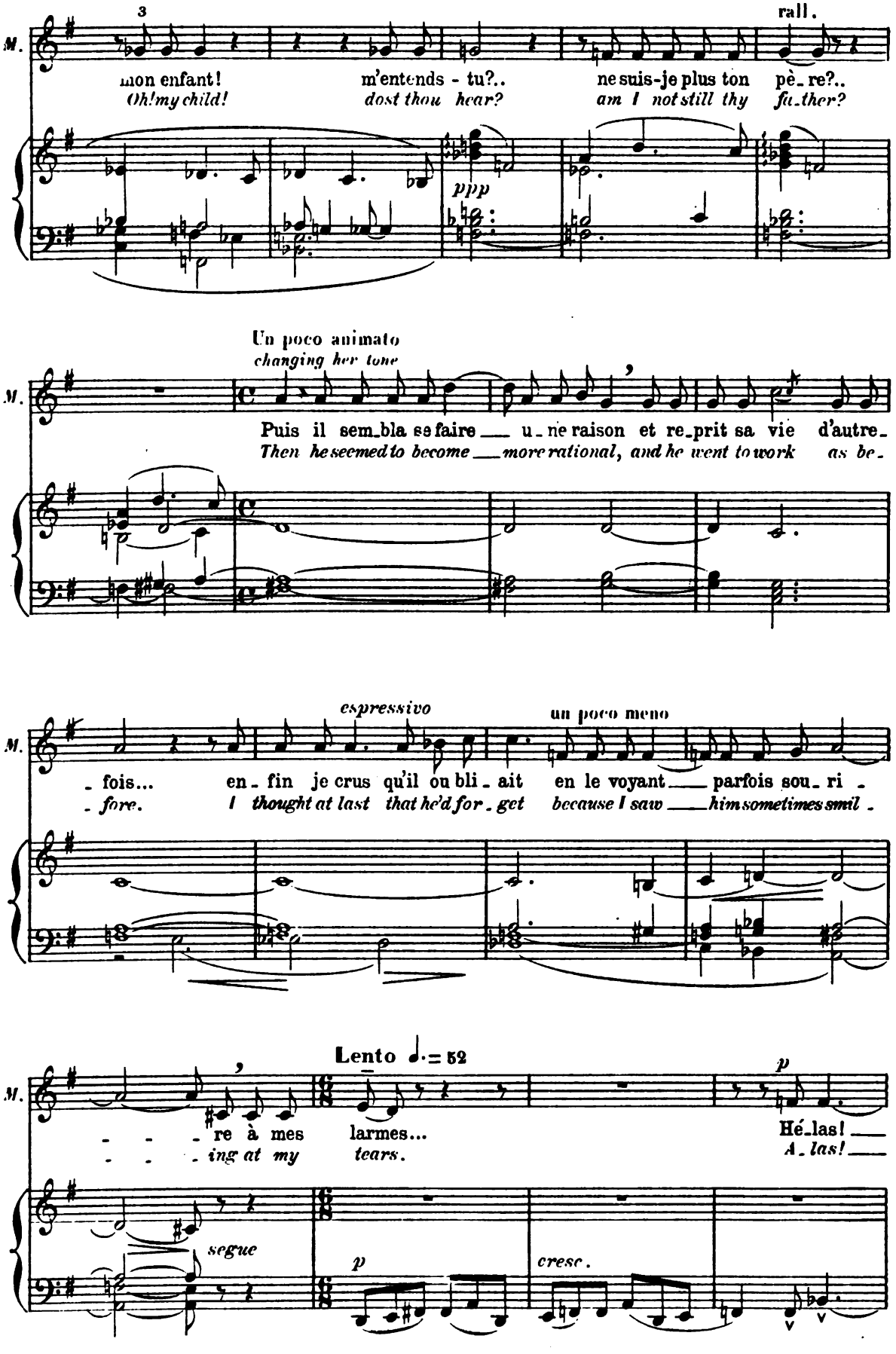

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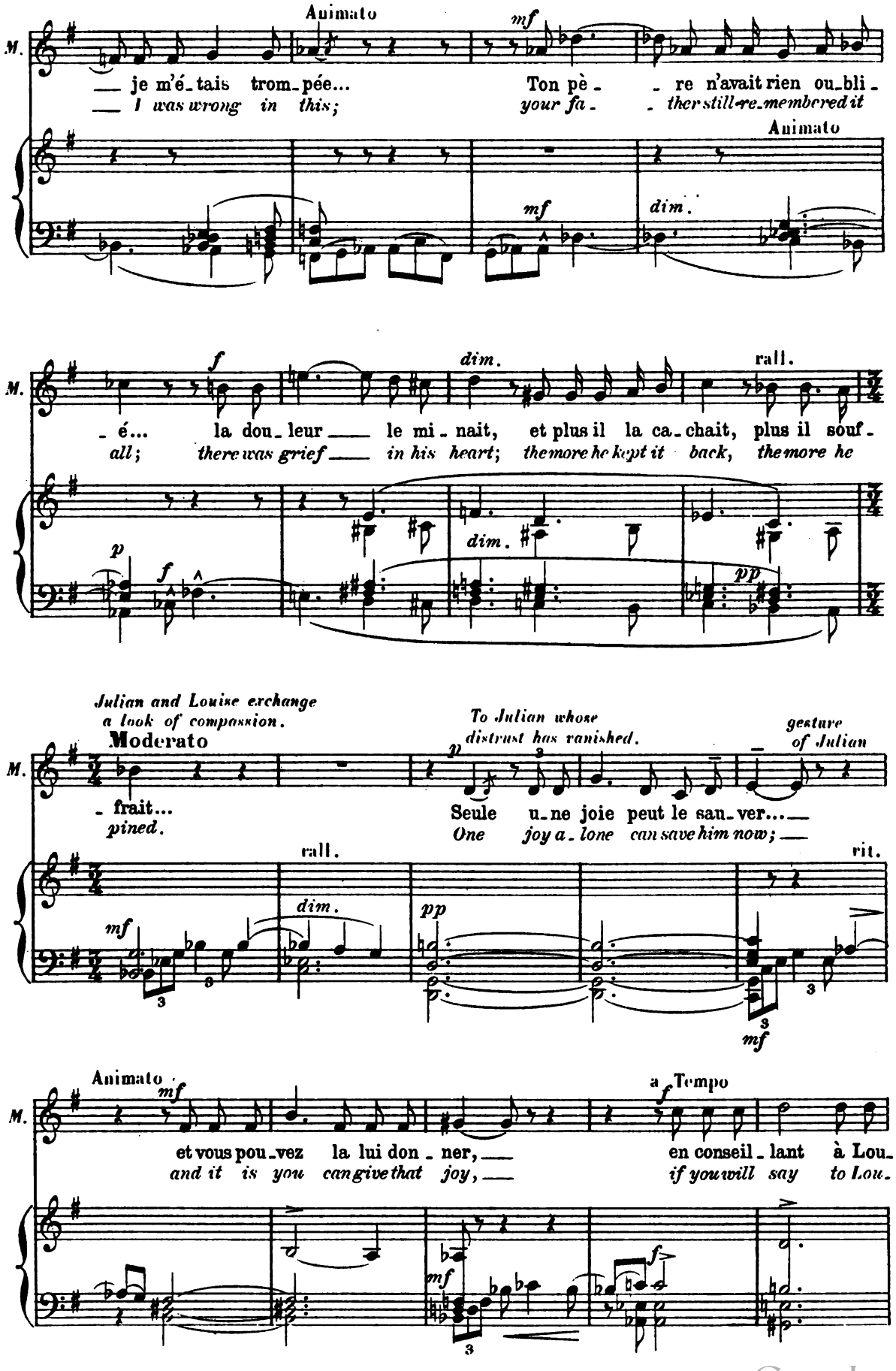

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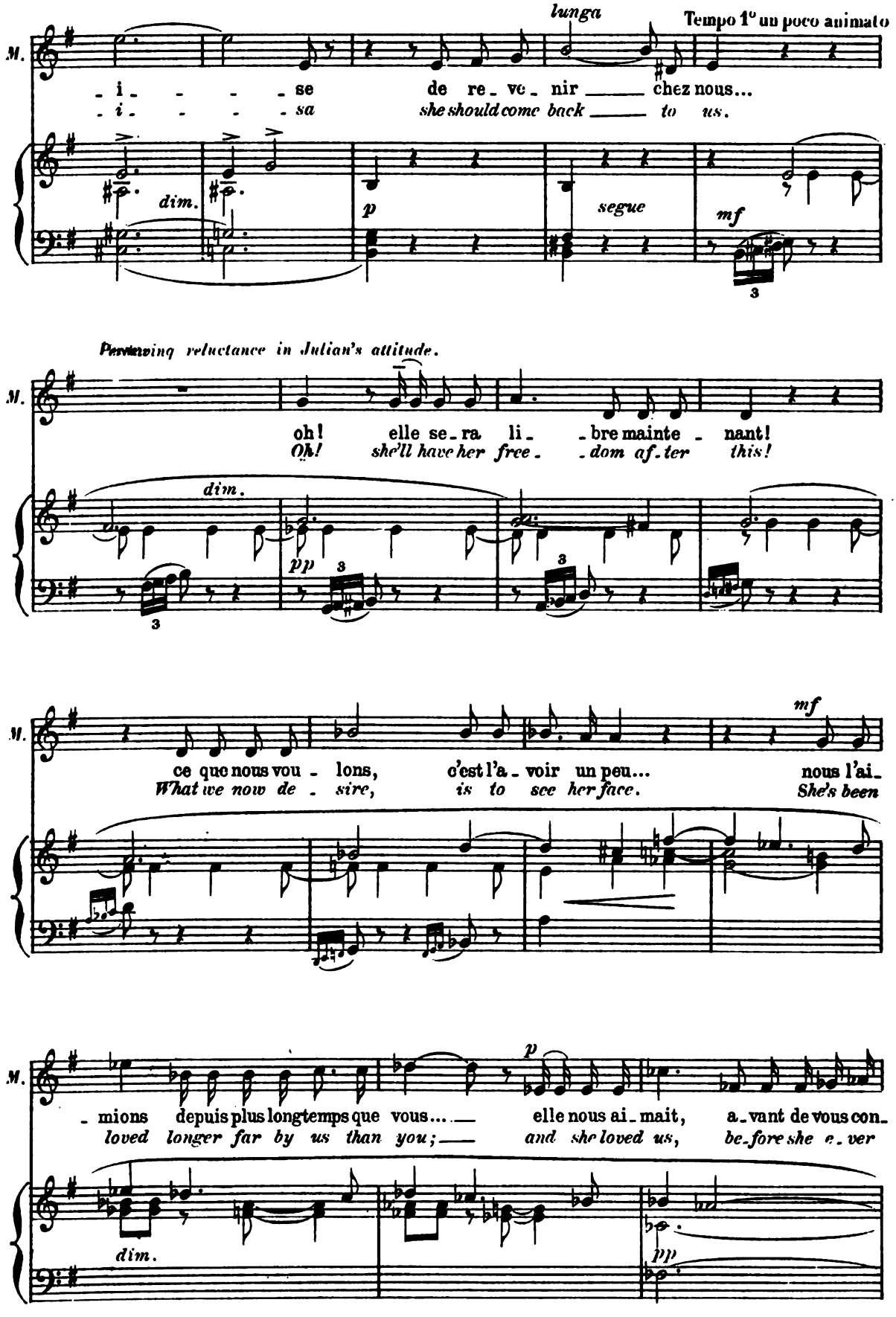

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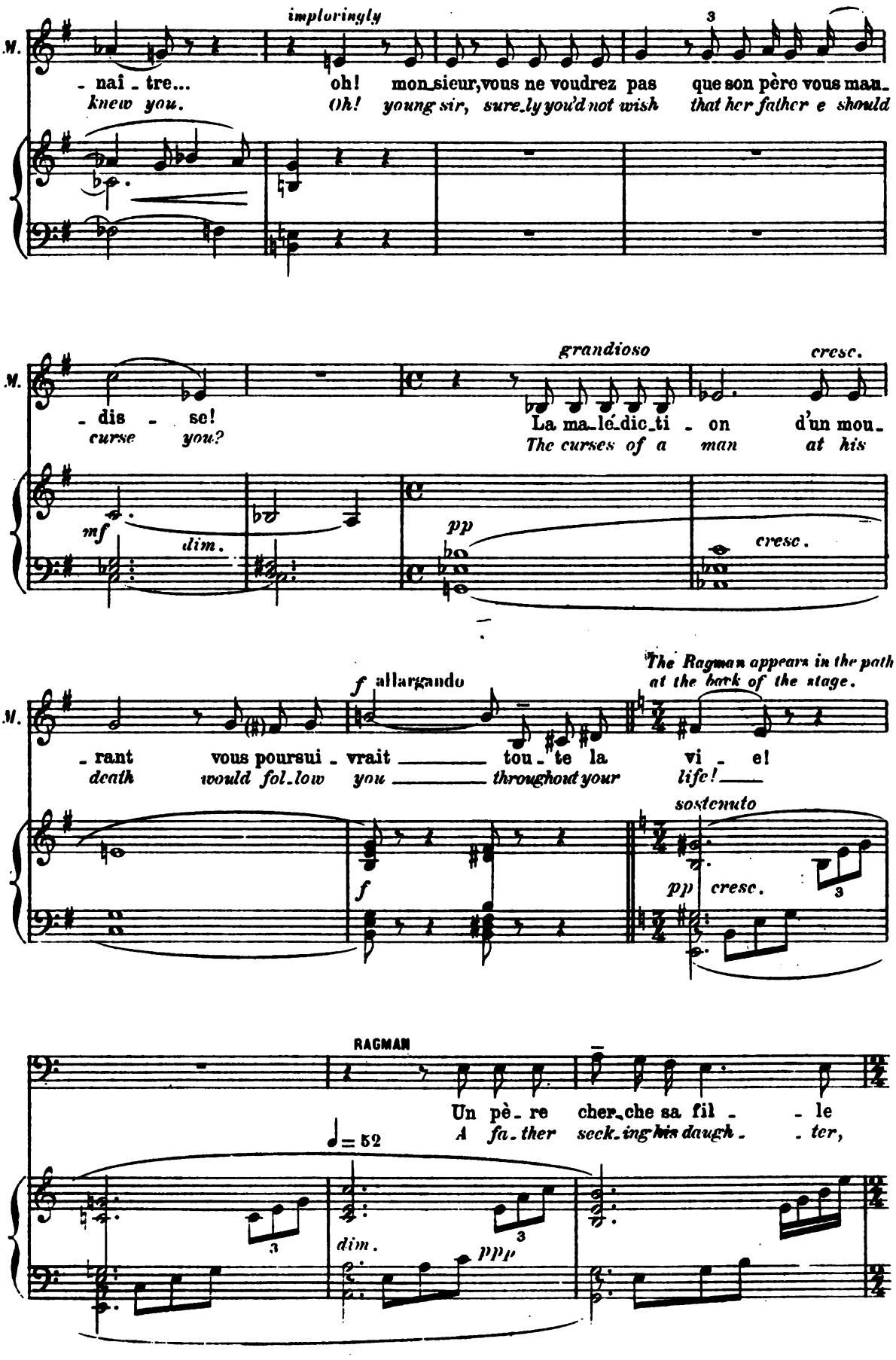

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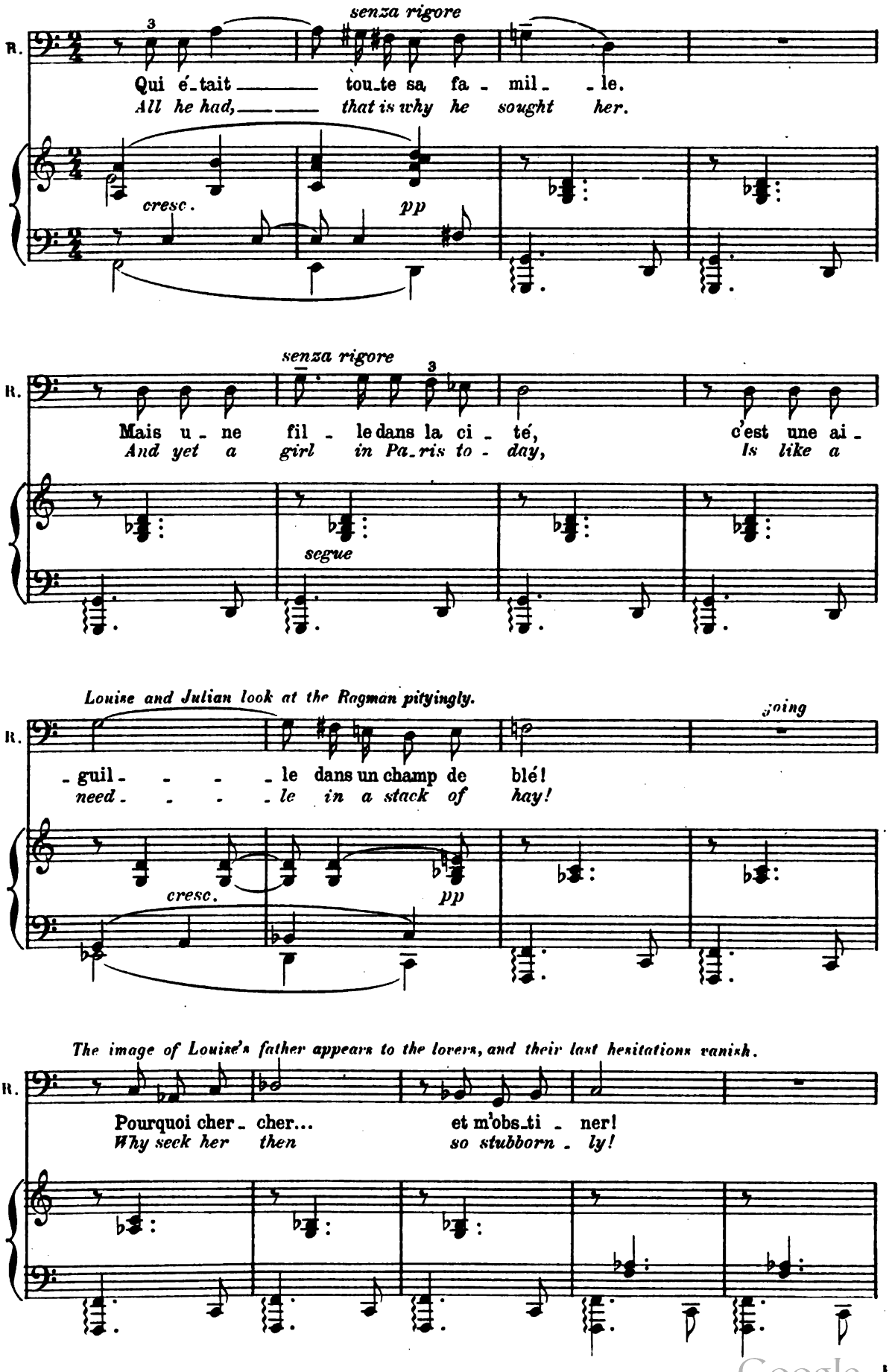

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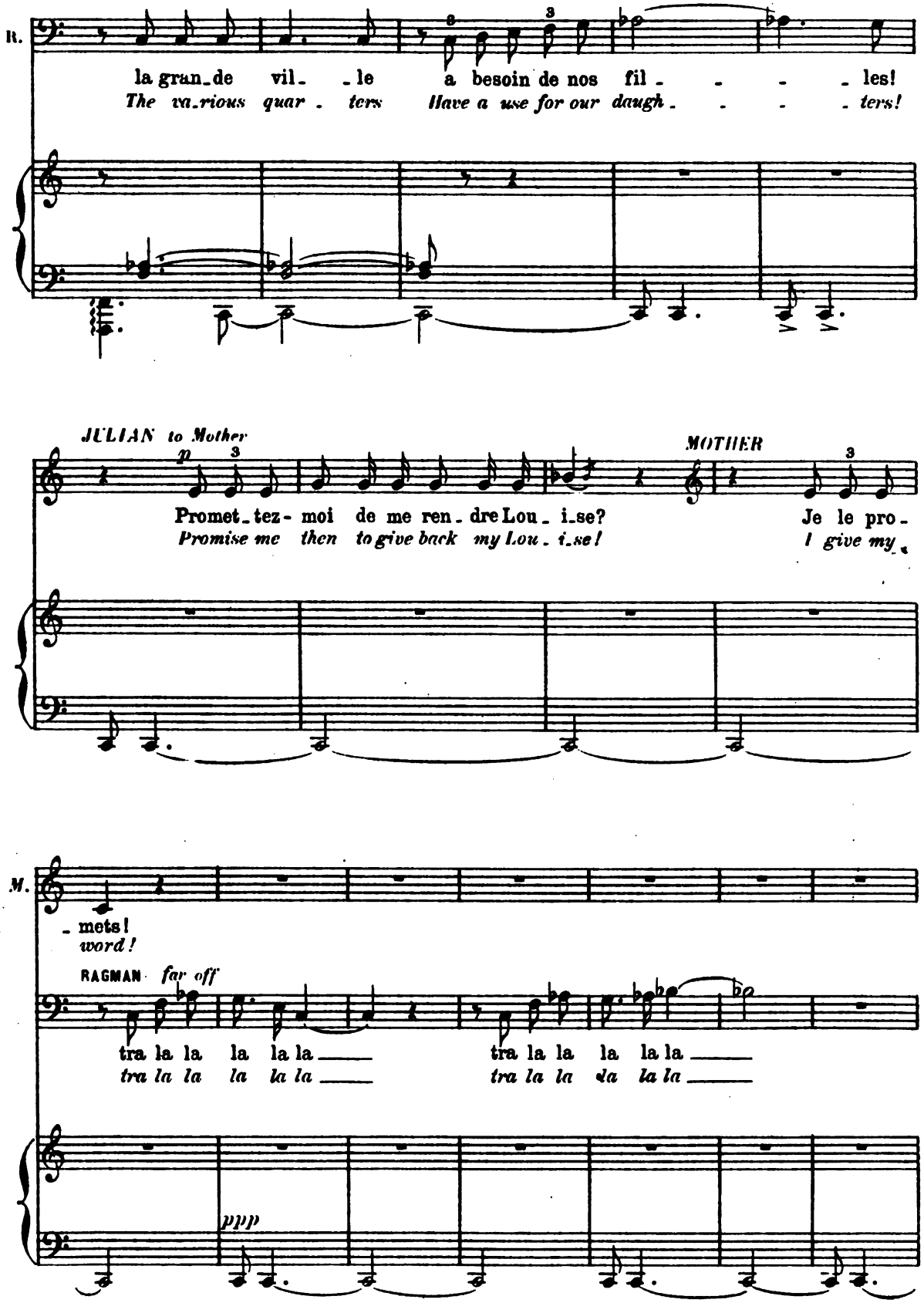

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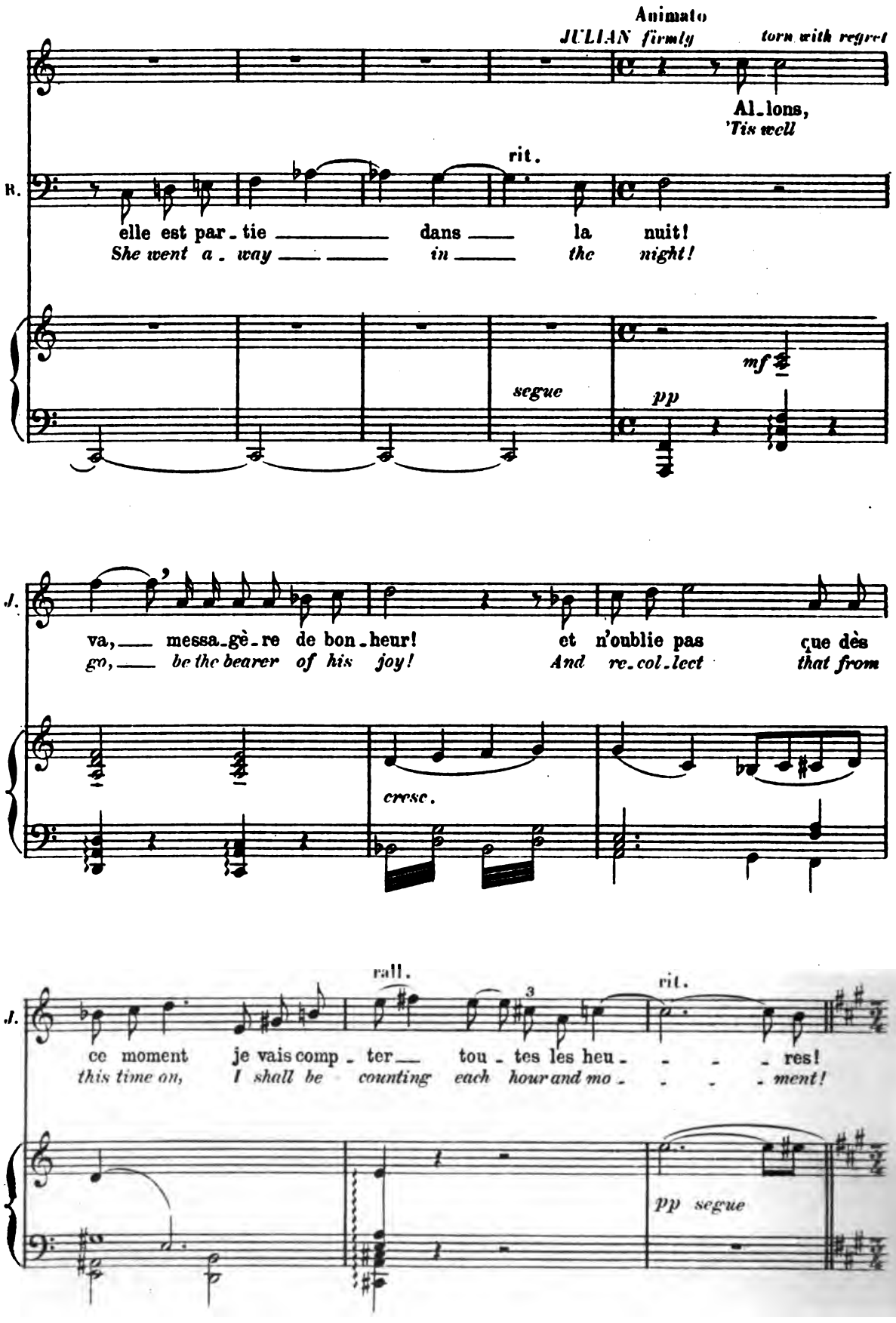

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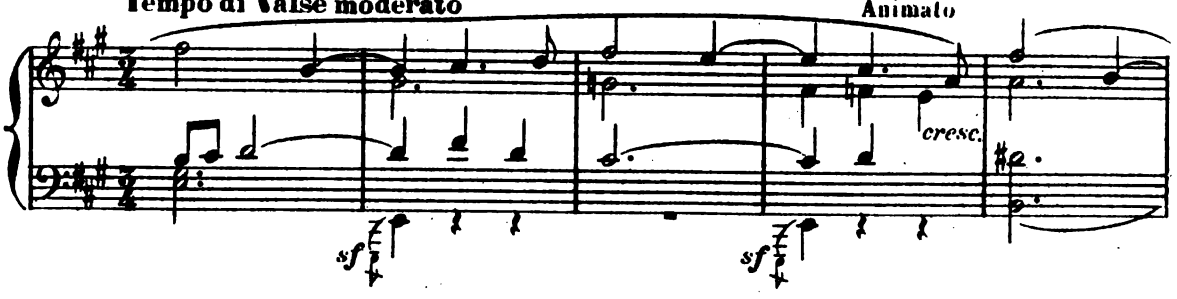
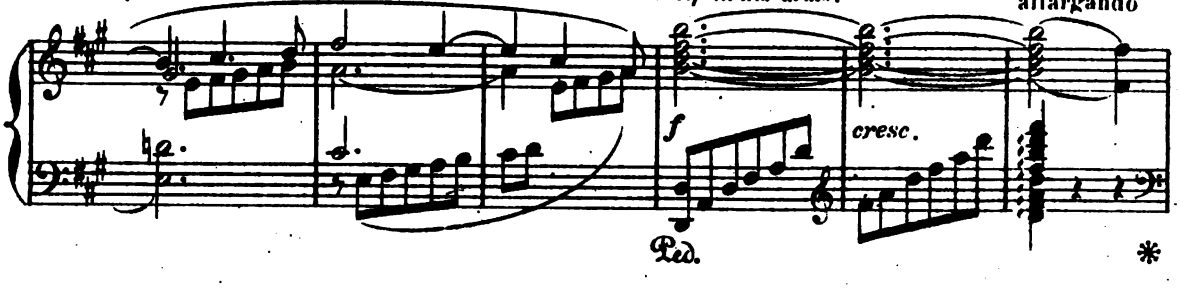
Louise takes off the shawl with which she has been adorned and gives it to Julian. Mother goes towards garden gate. Louise follows her, unhappy, hesitating at each step. At a sign

Tempo di Valse moderato **Animato**



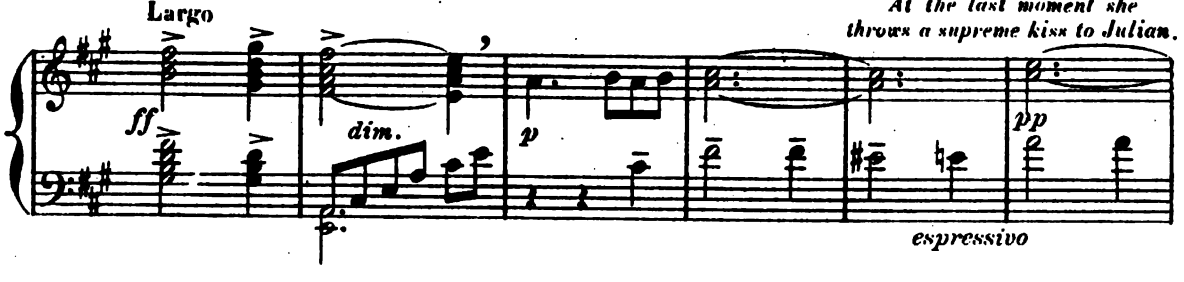
from Julian she comes back to him and throws herself in his arms. *The two Lovers*

allargando



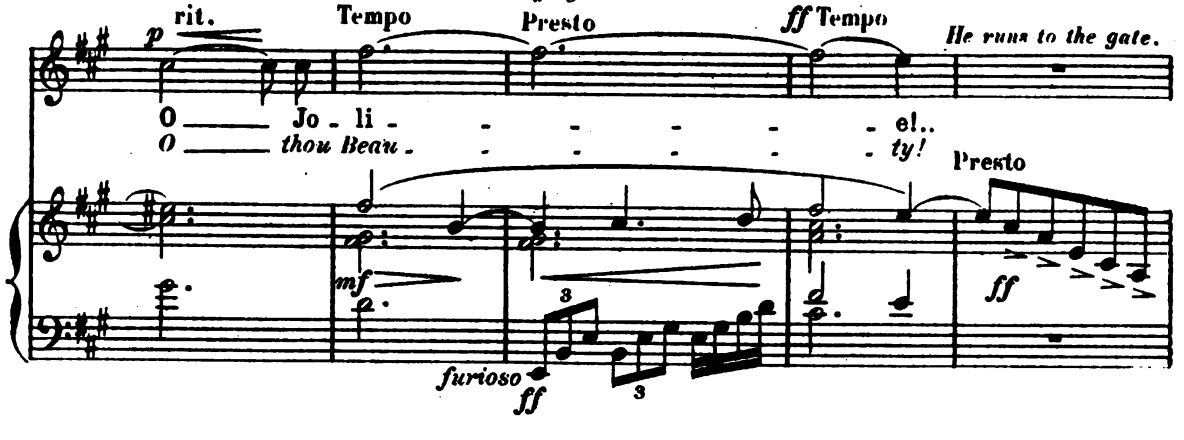
embrace with fervor, part, and kiss again. Louise goes off backwards, her hand at her lips. *At the last moment she throws a supreme kiss to Julian.*

Largo



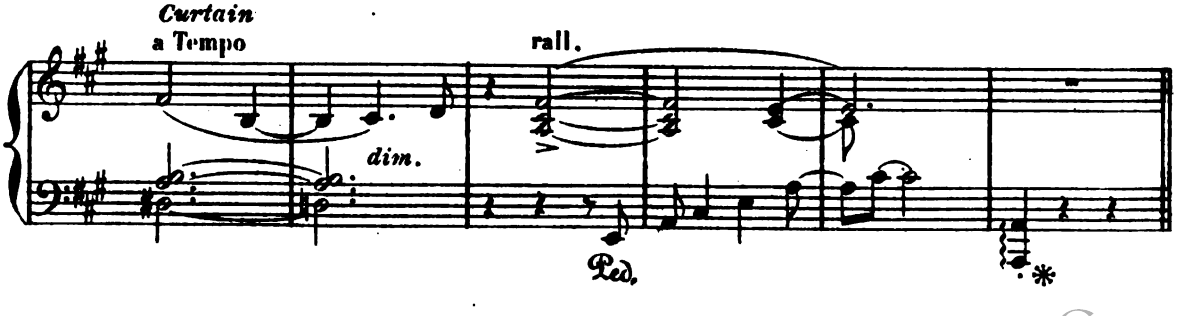
JULIAN holds out his arms with longing.

rit. **Tempo** **Presto** ***ff* Tempo** *He runs to the gate.*



Curtain

a Tempo **rall.**



End of Act III.

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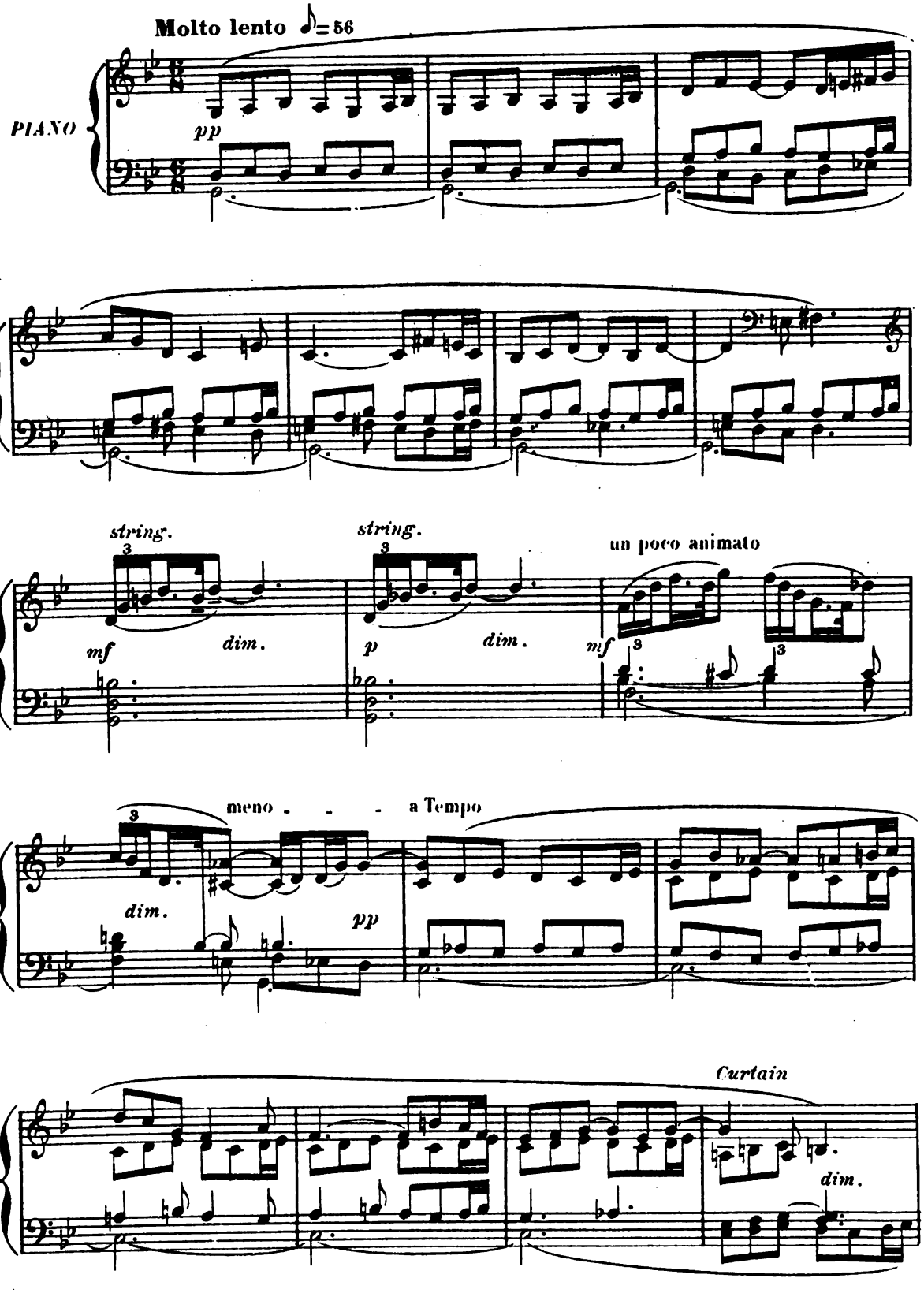
Act IV

PRELUDE



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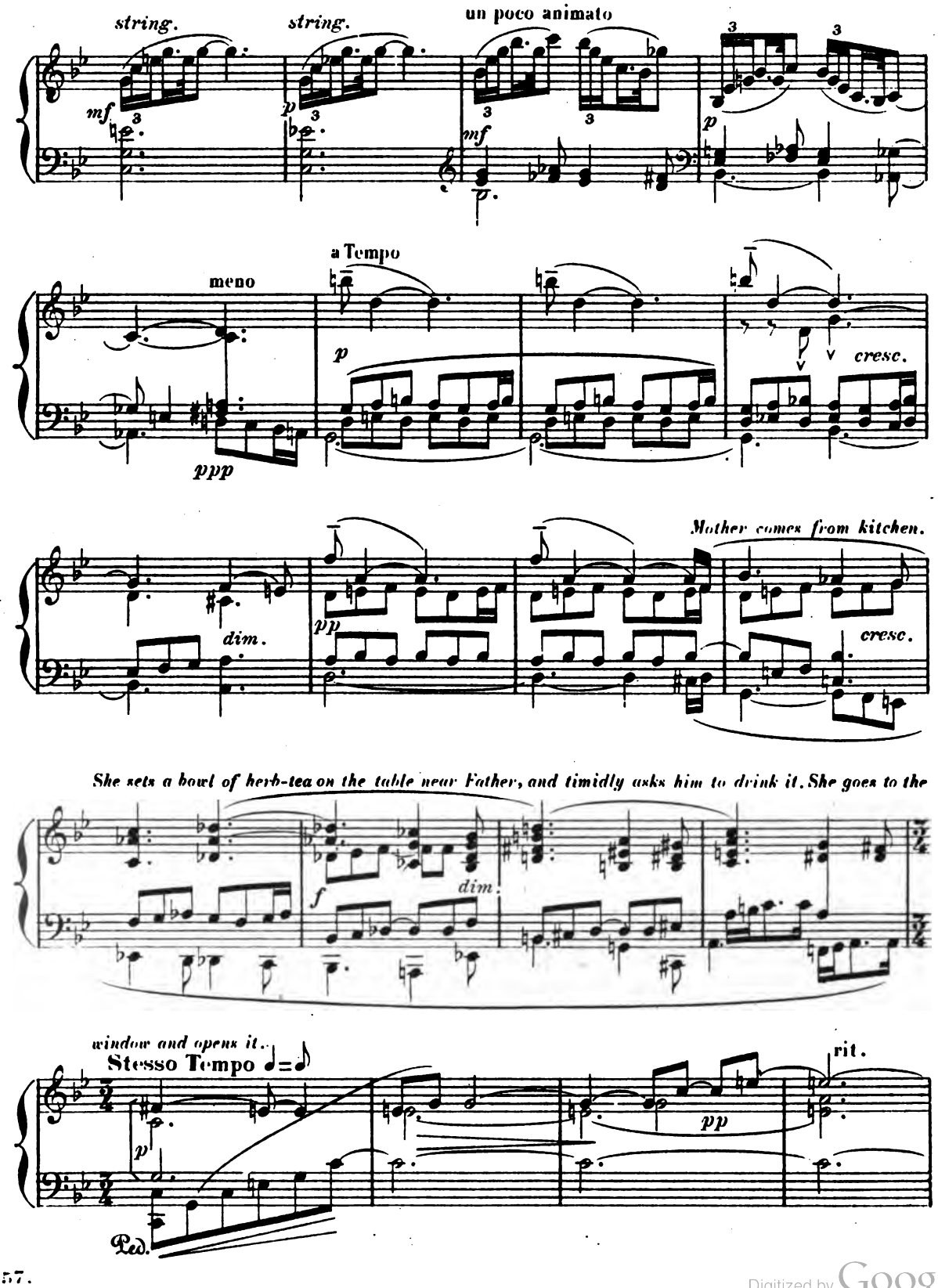
Same scene as Act I. Julian's terrace has disappeared.
Nine o'clock at night.

SCENE I

Father sits by the table. Mother in the kitchen, is washing up.
Louise can be seen in her room, sewing by the open window.



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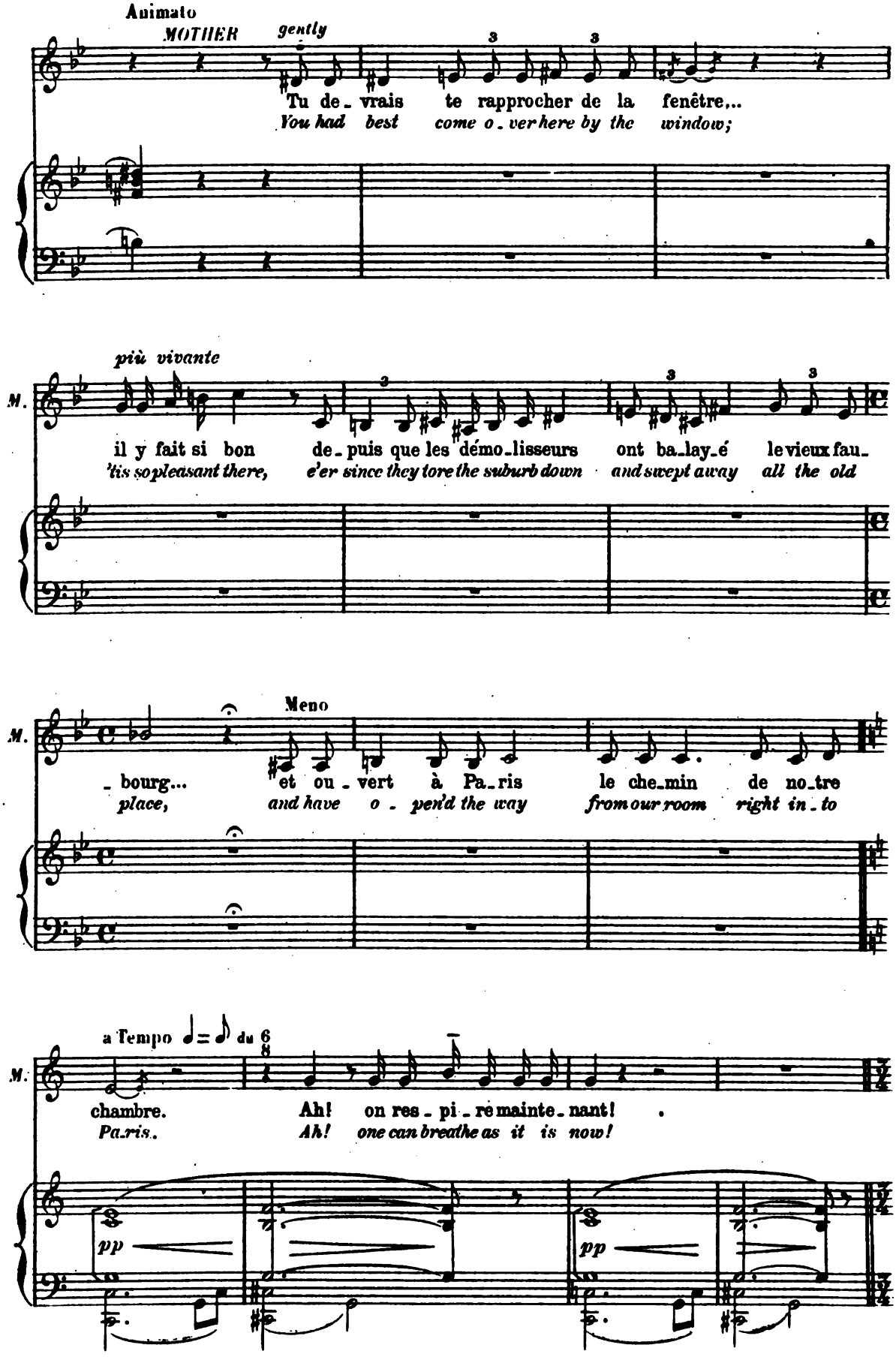

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Animato

Trying to interest Father, who sits motionless and gloomy.

M. *p*

Vois la bel_le trouée d'air, de lu_mière et de
See the beauti_ful gap! Ah! there is air there is

p

FATHER absently

M. *pp*

vi_ _ _e! Oui, u_ne fameuse trouée...
life! *Yes, it is a wonderful gap.*

cresc. *f* *pp*

2 Ped.

Nodding his head.
senza rigore

F.

où sont dispa_rues bien des cho_ses...
with which disappeared ma_ny mem'_ries.

dim.

MOTHER
between her teeth

Bien des gens!
Ma_ny folk!

rit.

FATHER absently

Et du bon_heur!
And ma_ny joys!

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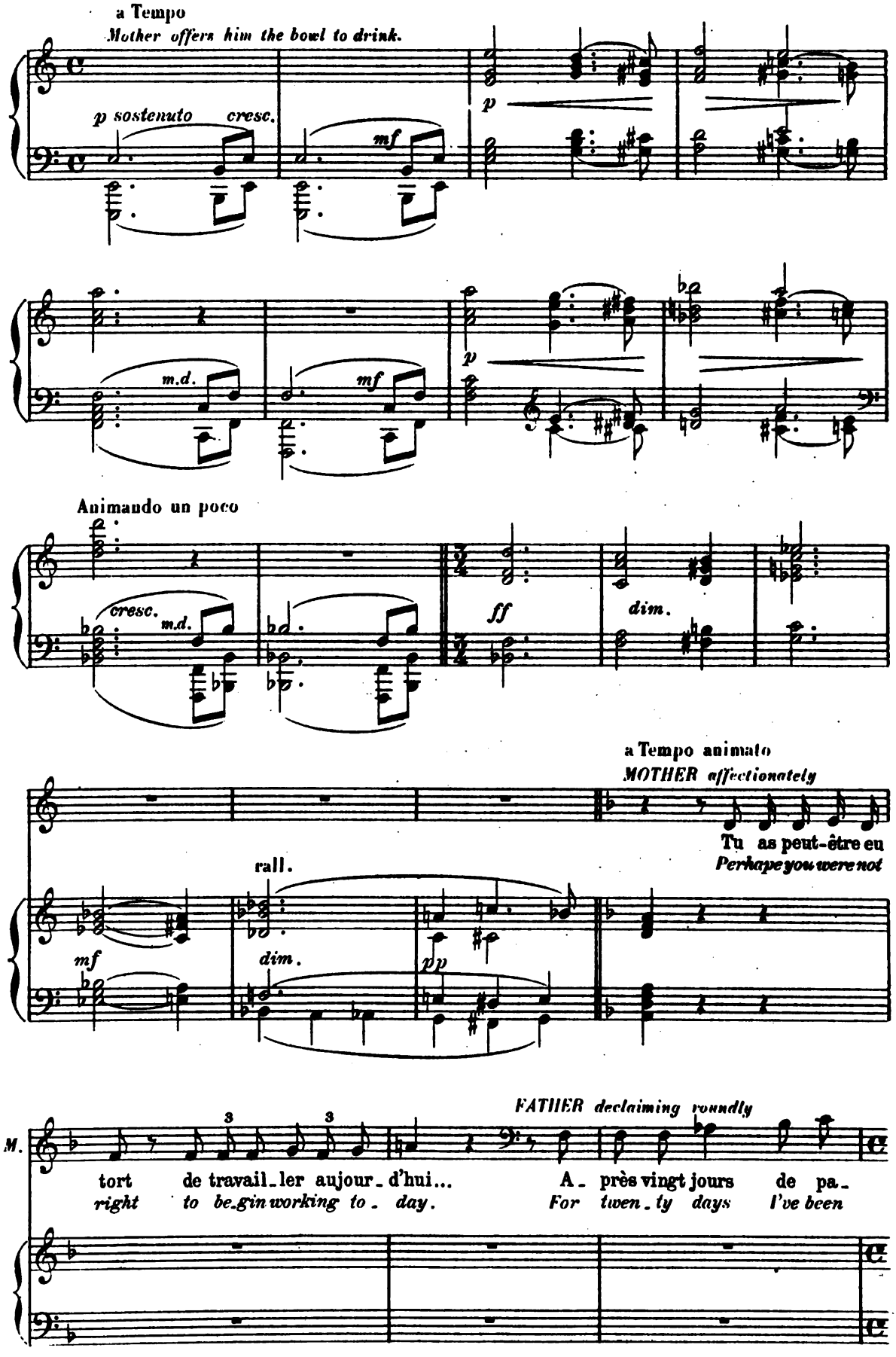

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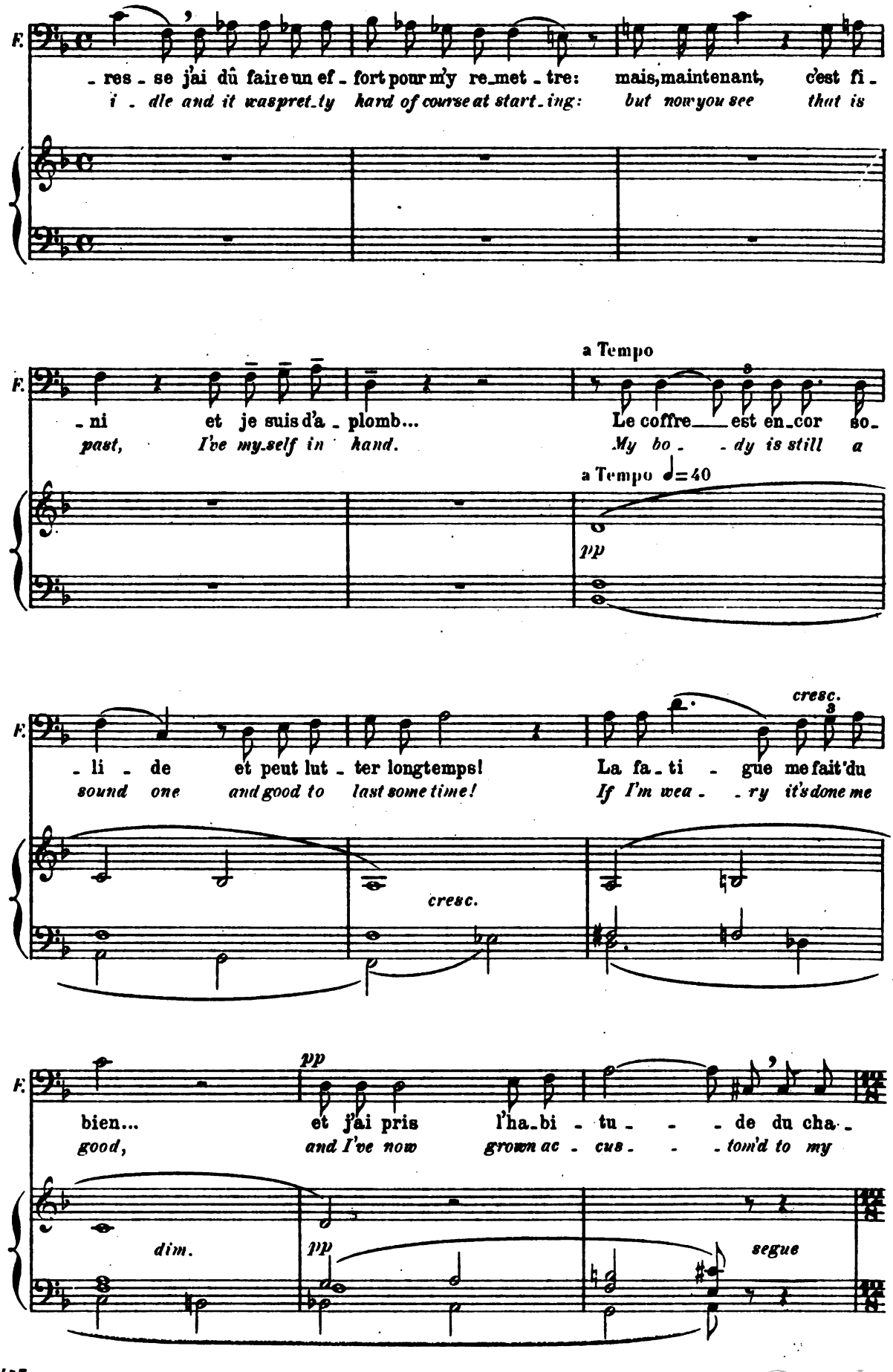

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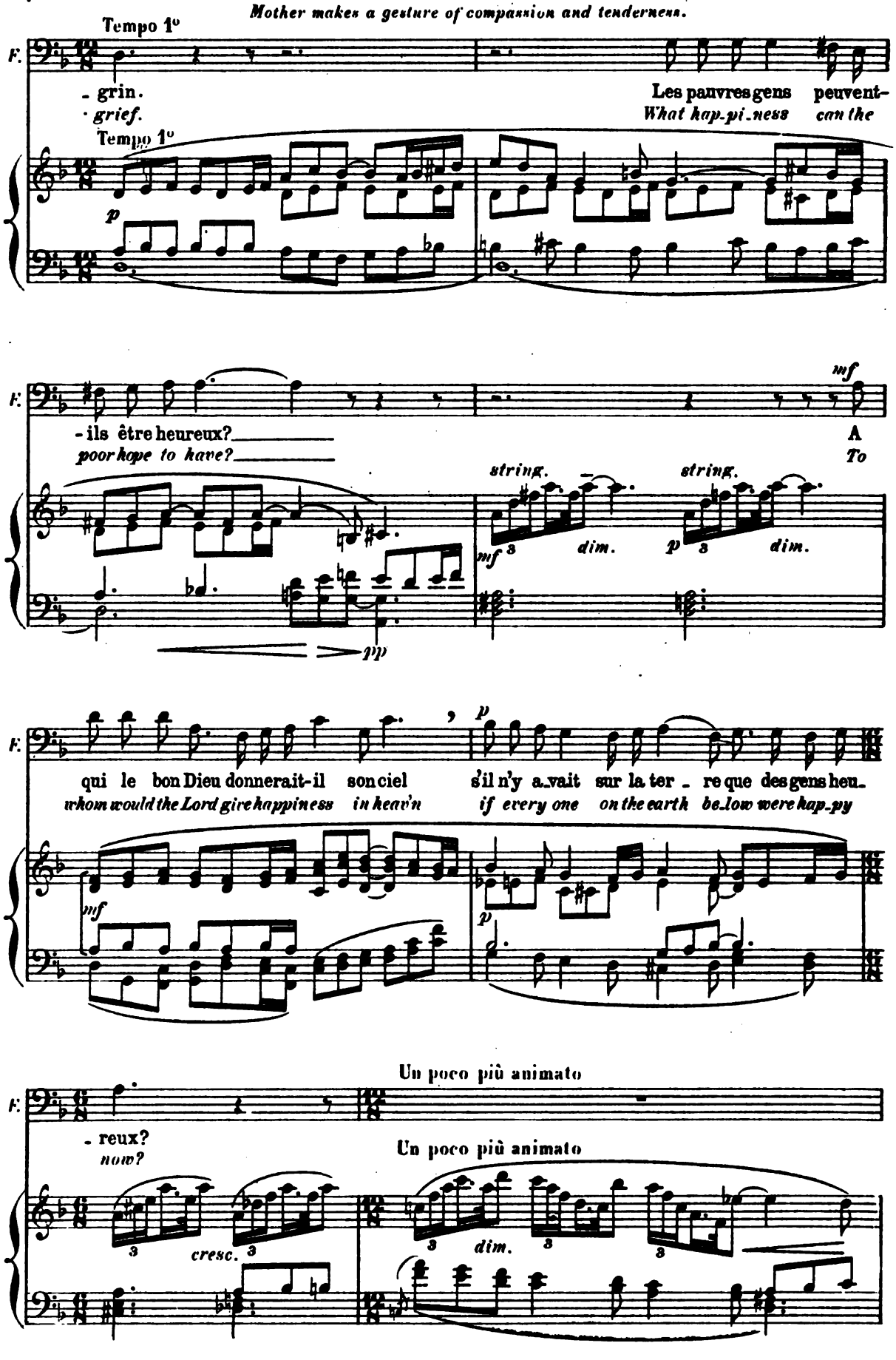

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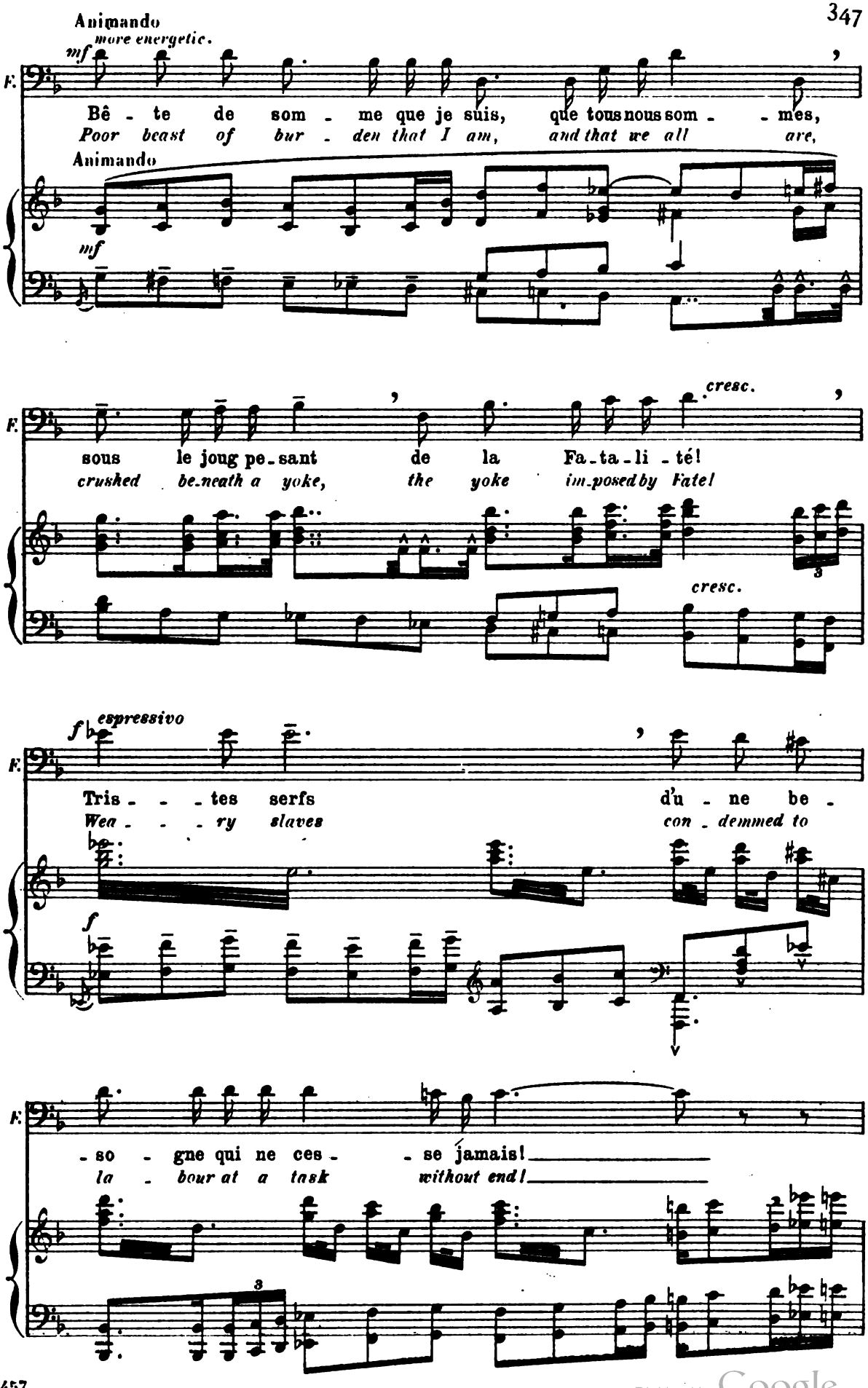

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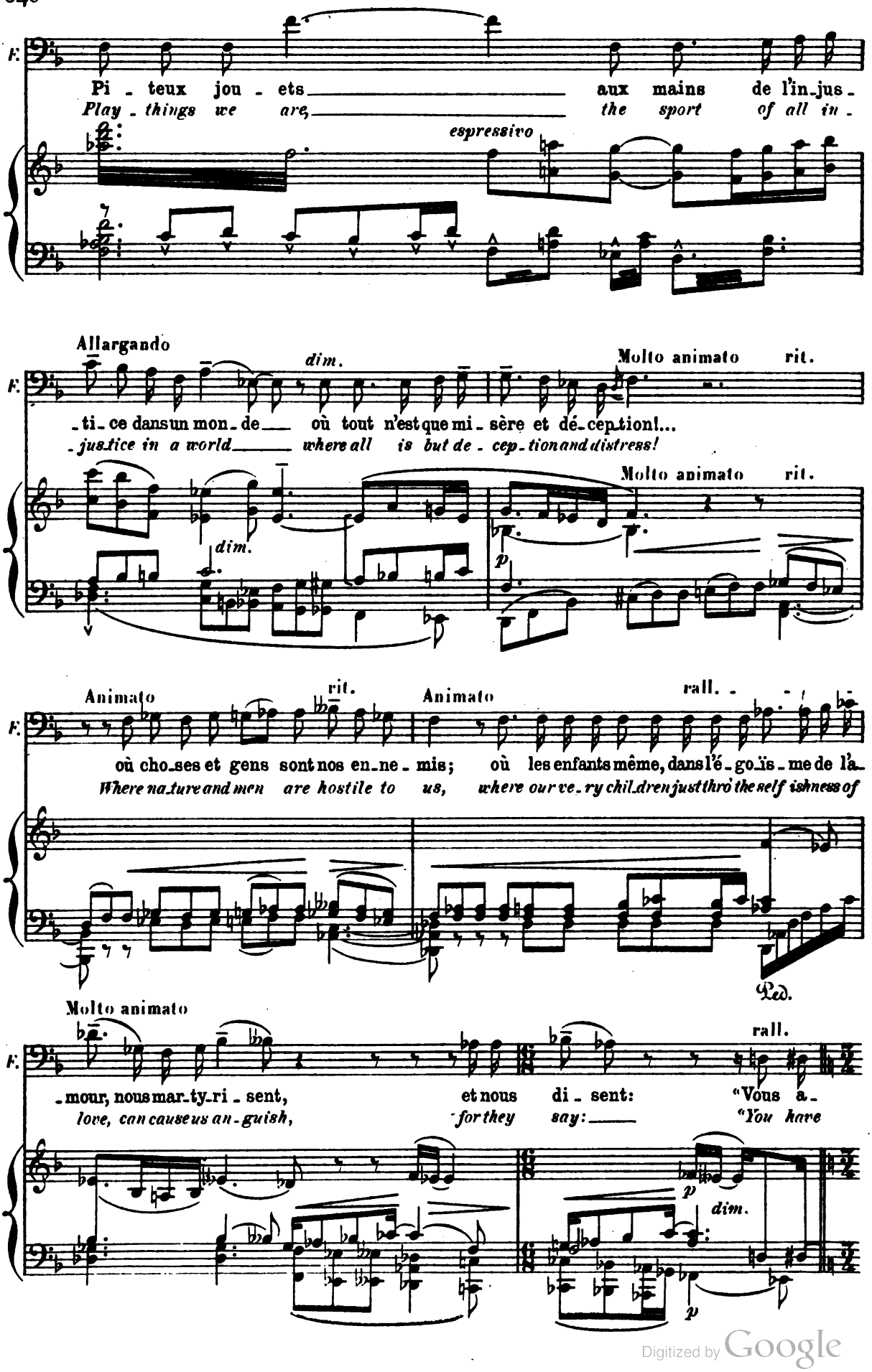

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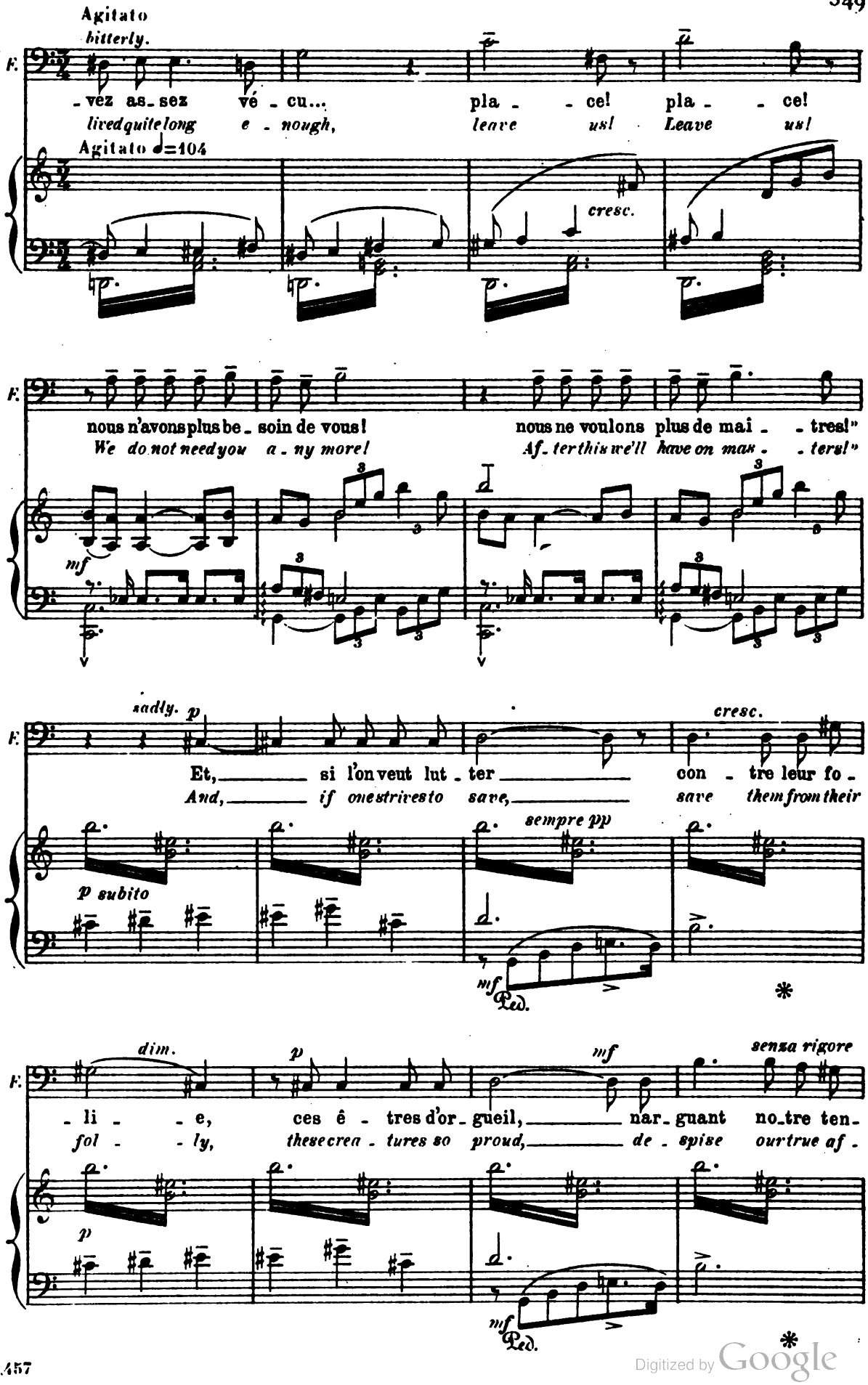

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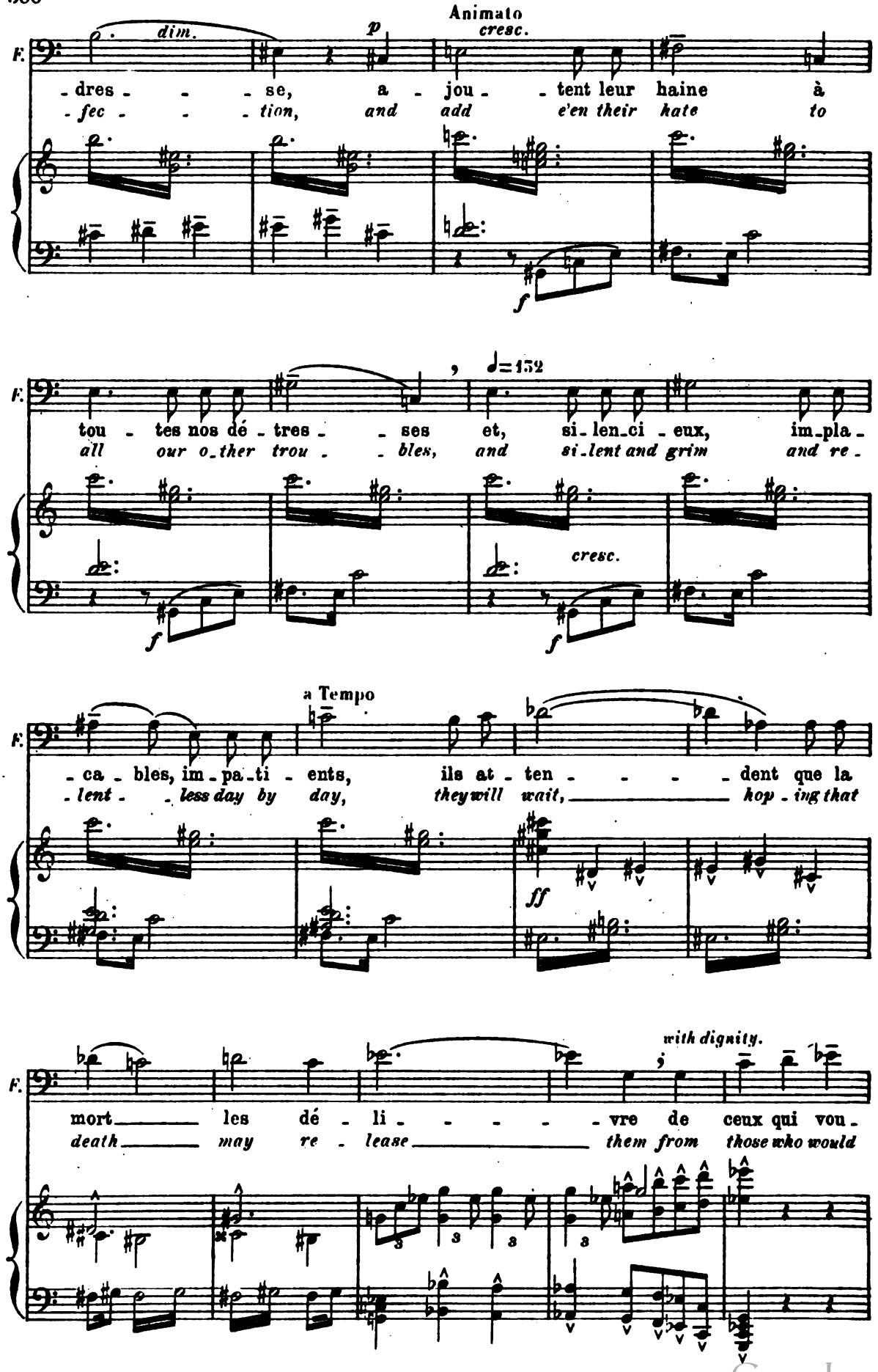

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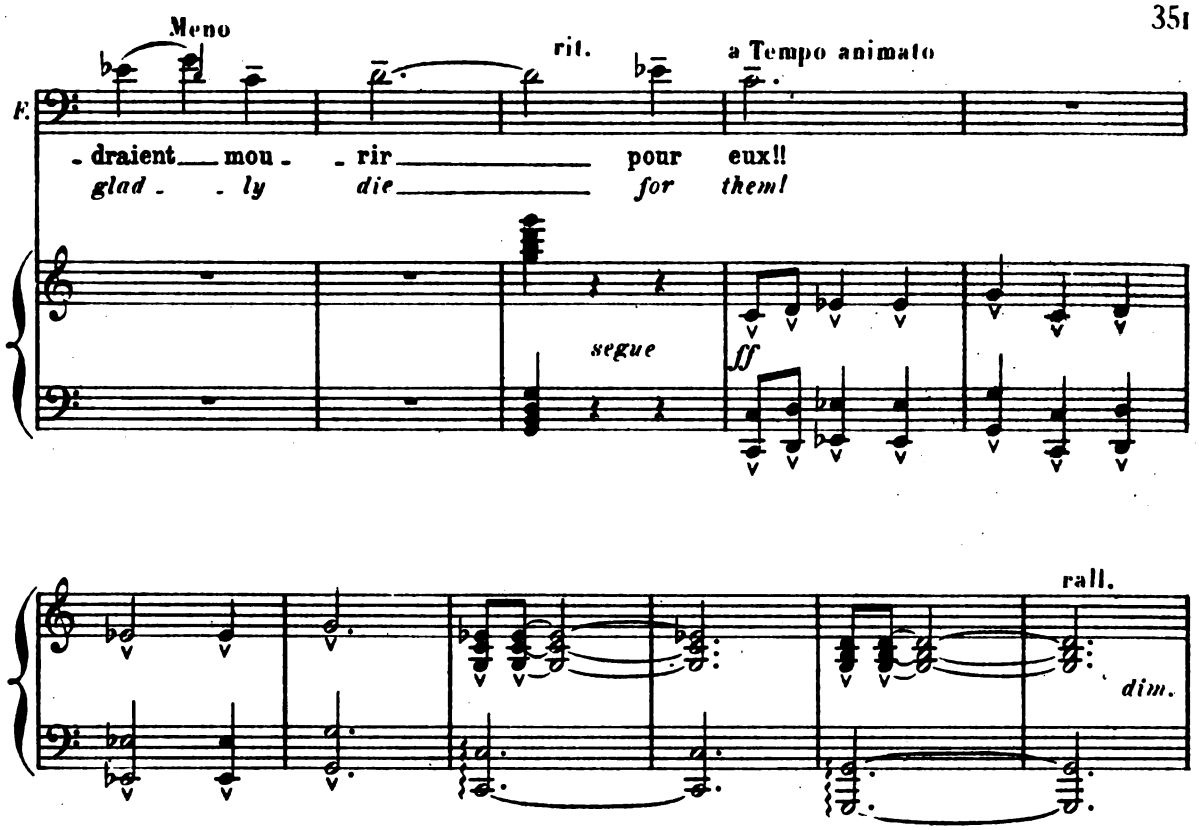
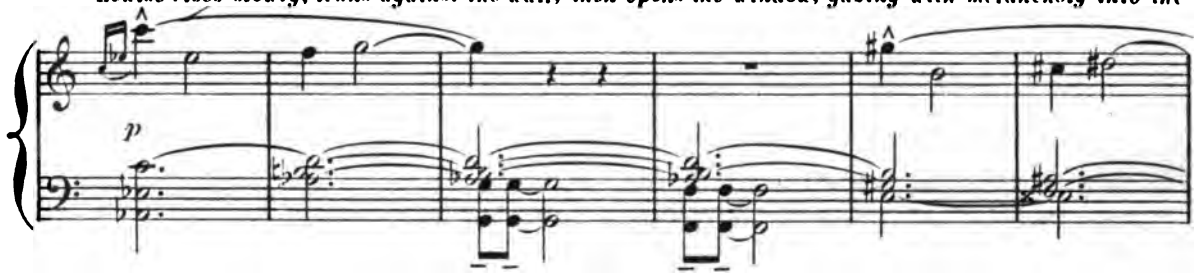
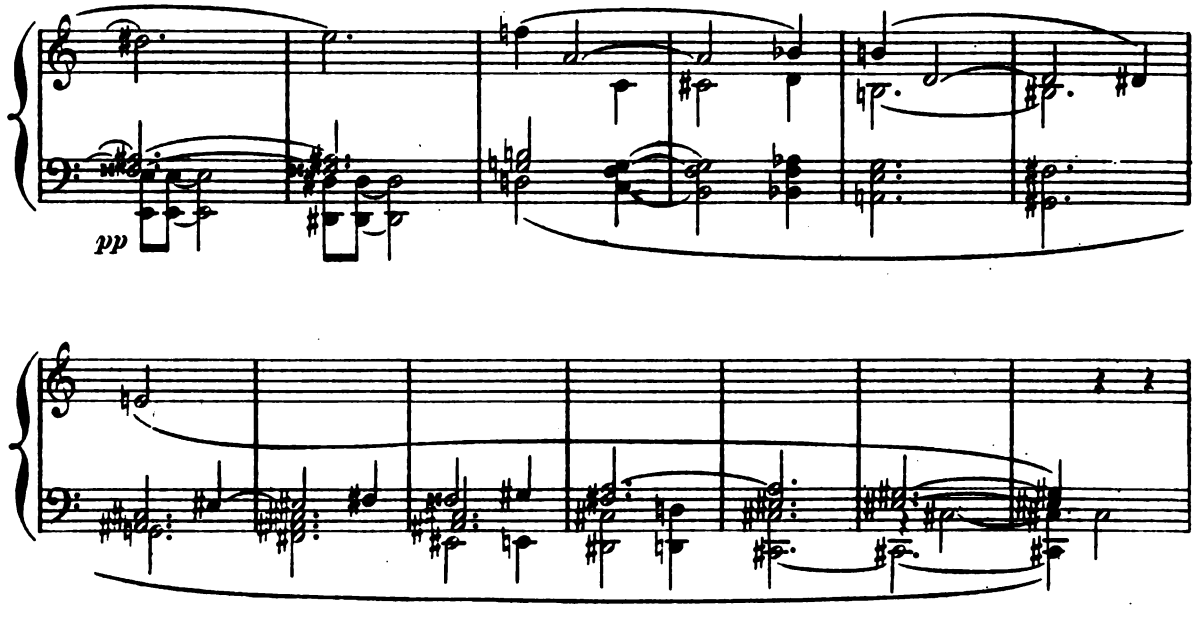


Moderato

Louise rises slowly, leans against the wall, then opens the window, gazing with melancholy into the



night. Father follows her with his eyes.



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Lento, religioso ♩=50

FATHER watching Louise.

pp

Voir naître une en_fant, la fleu_rir de ca_res_ses,
A child's born to you, you ca_ress it with kiss_es,

non arpegg. sostenuto

pp

Animato

F.

gui_der ses premiers pas, sou_rire à son pre_
you guide its ear_ly steps, you smile when first it

Animato

Mother comes forward, stops, and looks sadly at Father.

Louise weeps, Father looks at her with growing emotion.

F.

_mier sou_ri_re!
smiles to meet you!

a Tempo

p

F.

Les fa_ti_gues, les tourments,
All your trou_bles, all your pain,

a Tempo

p

pp

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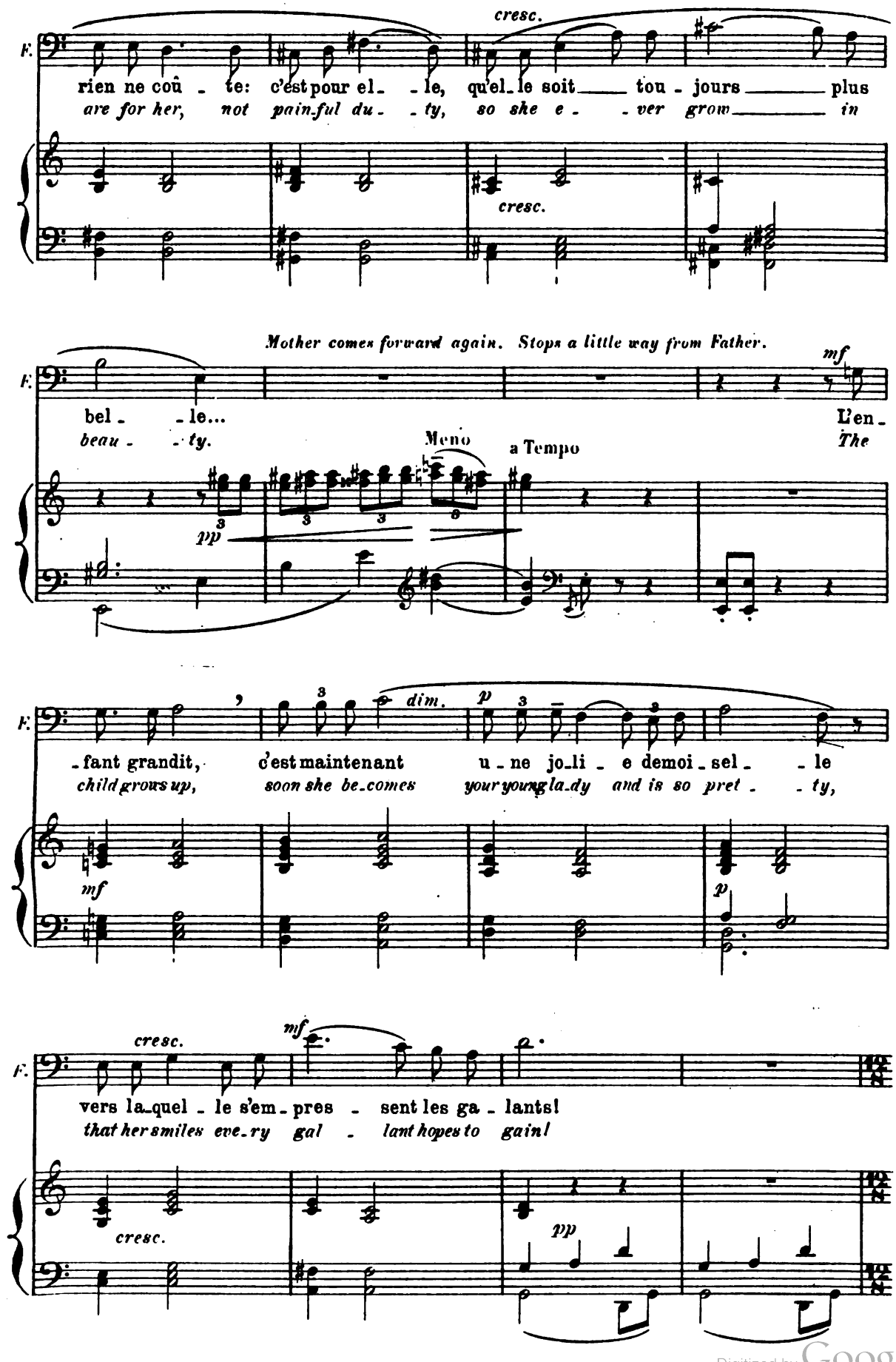

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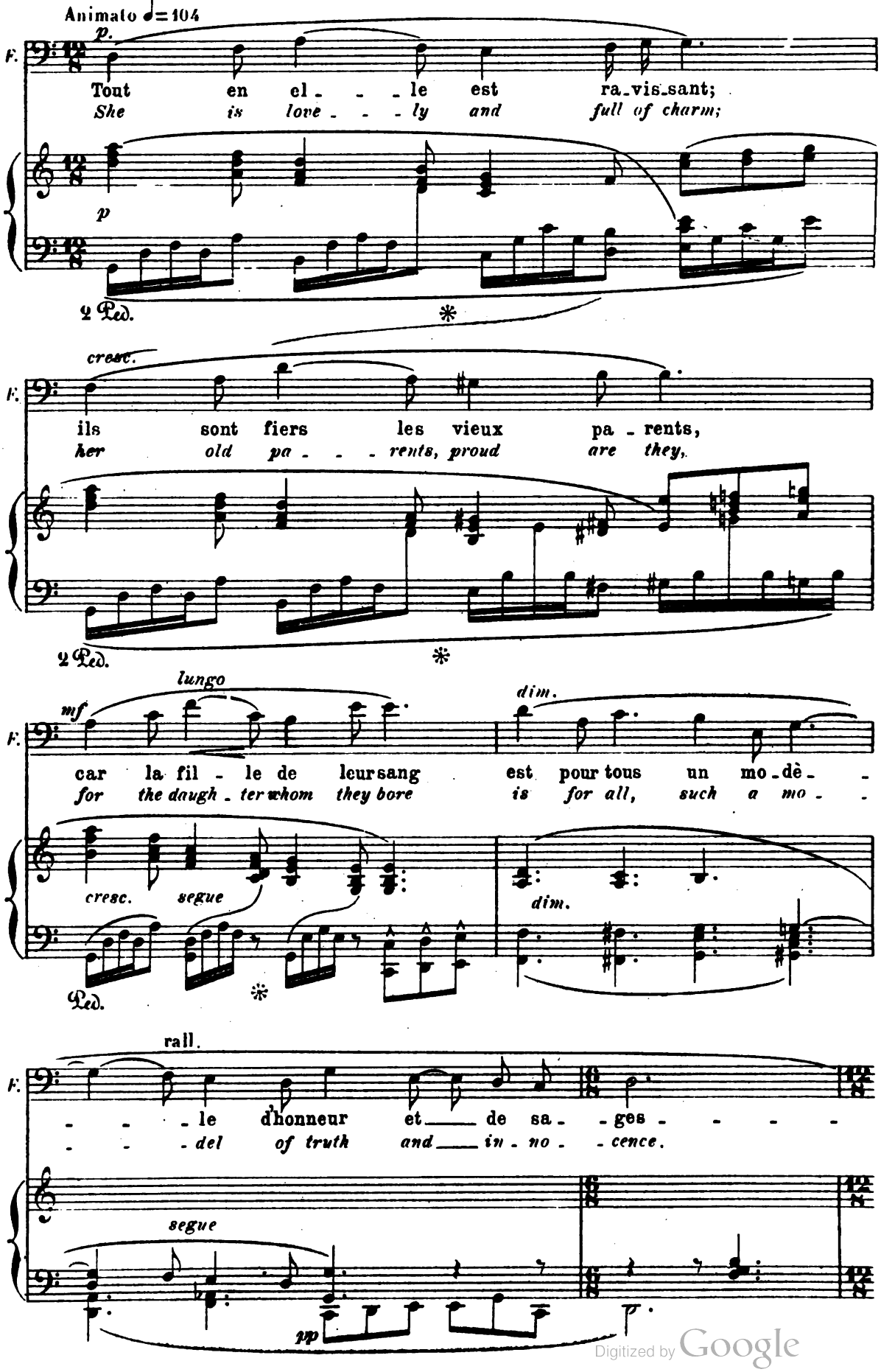
Louise shuts the window and sits again.



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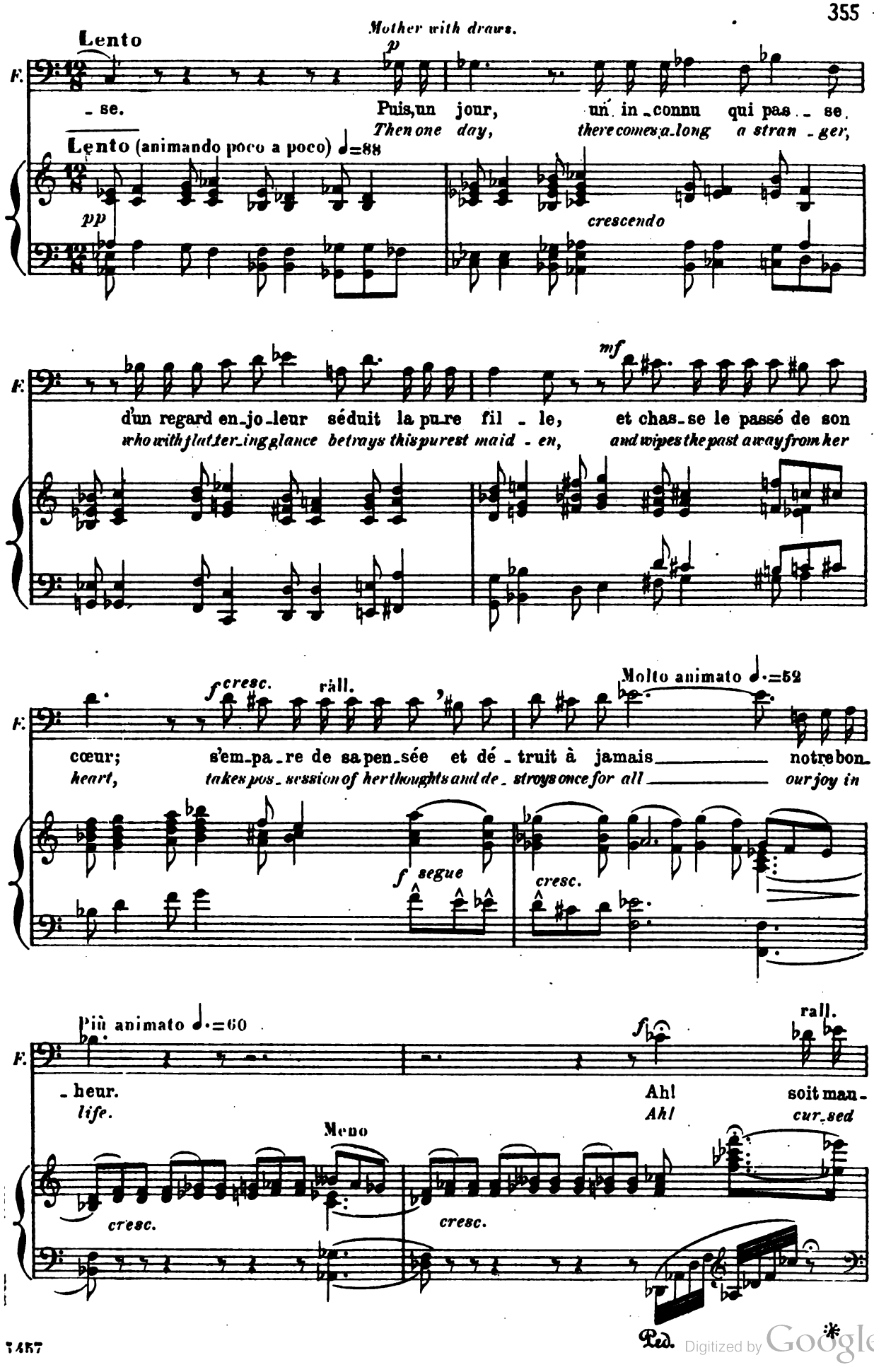

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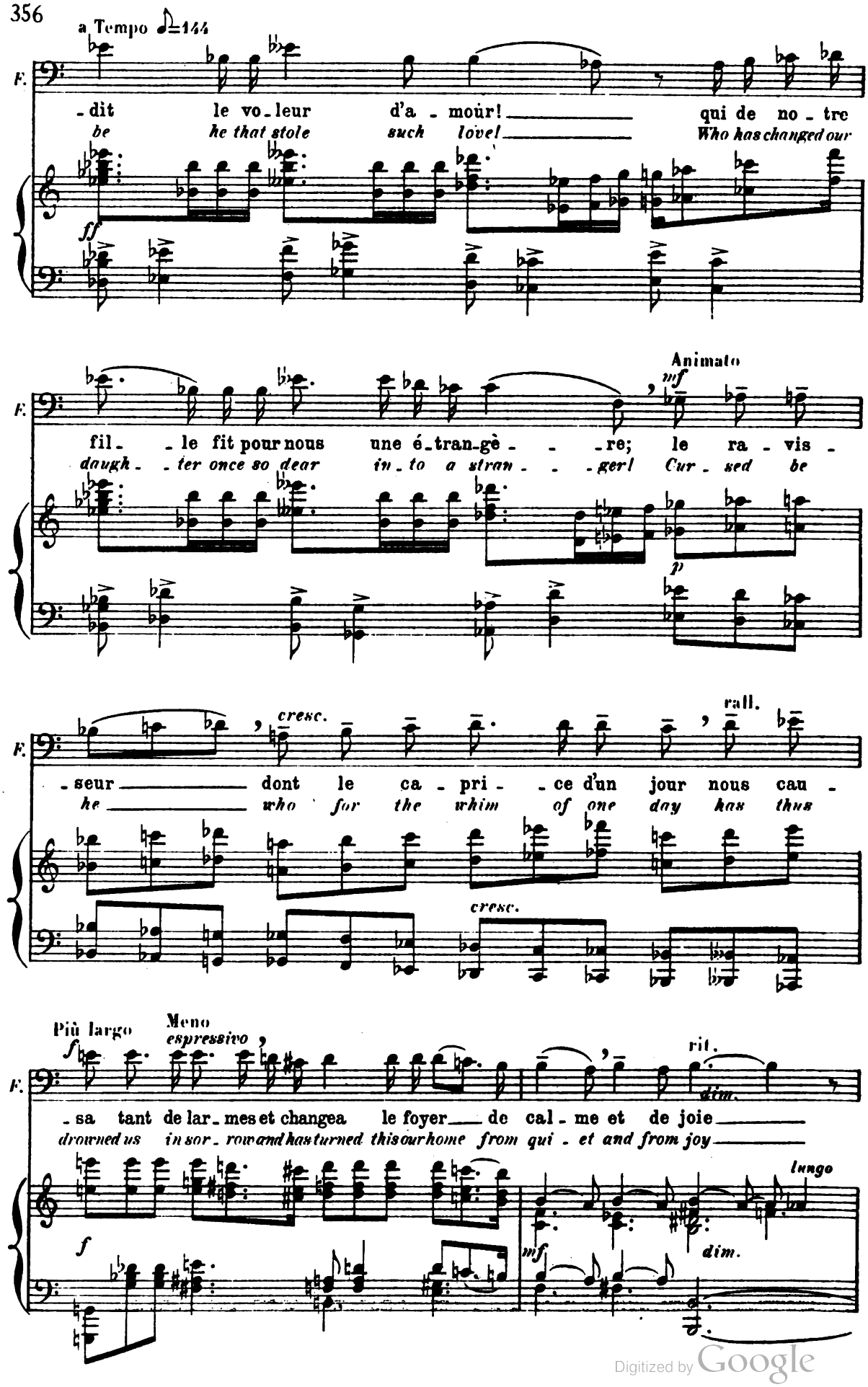

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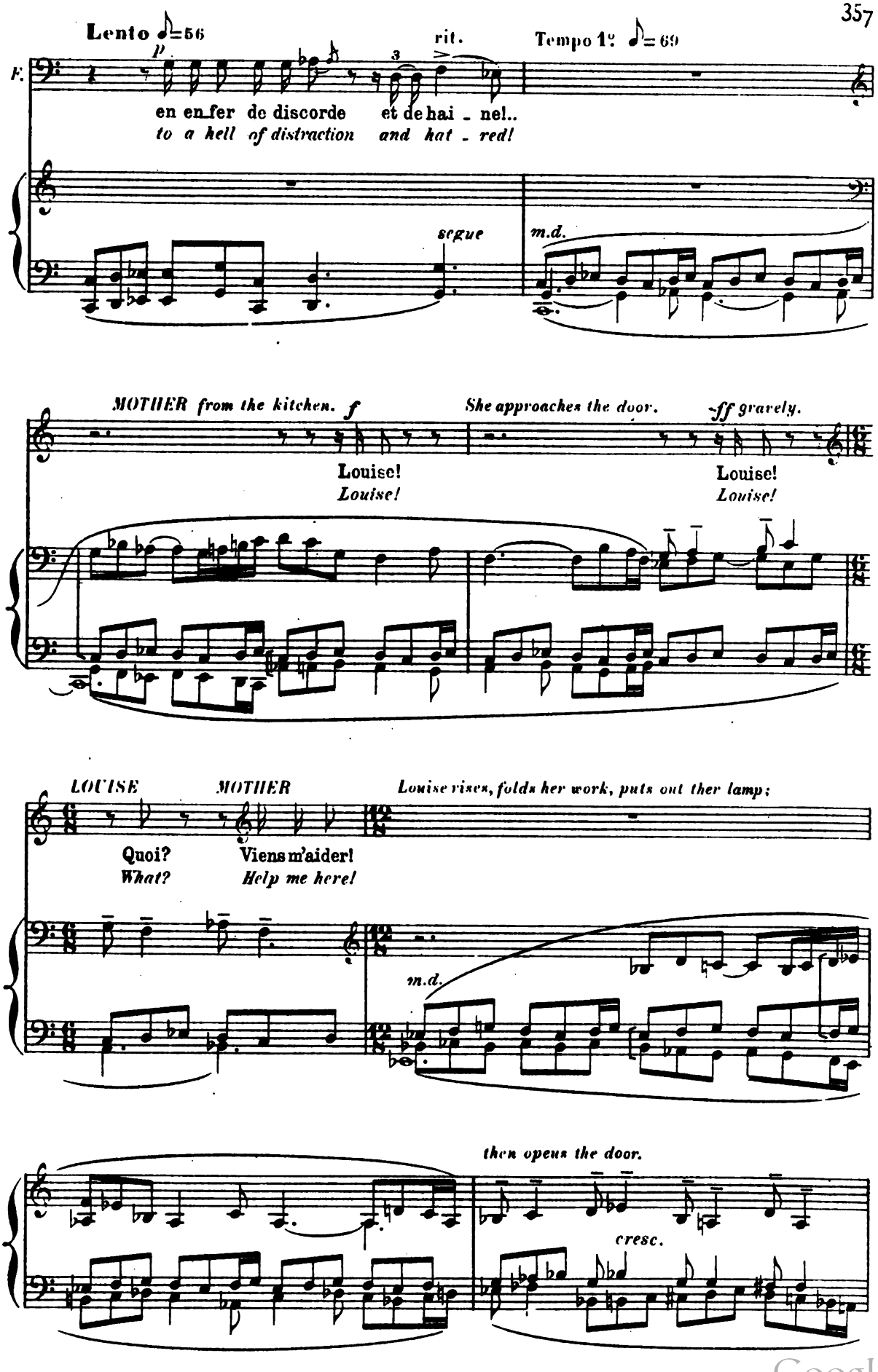

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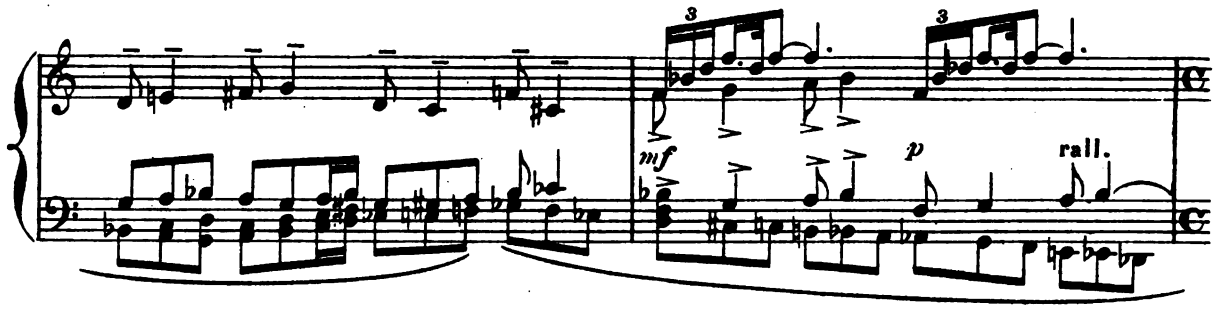
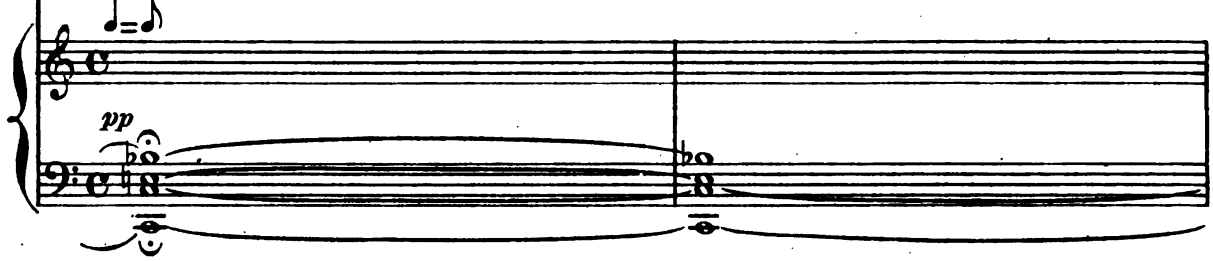
Father turns towards her. She passes without noticing him, goes to the kitchen and disappears.



The two Women are heard off.

MOTHER

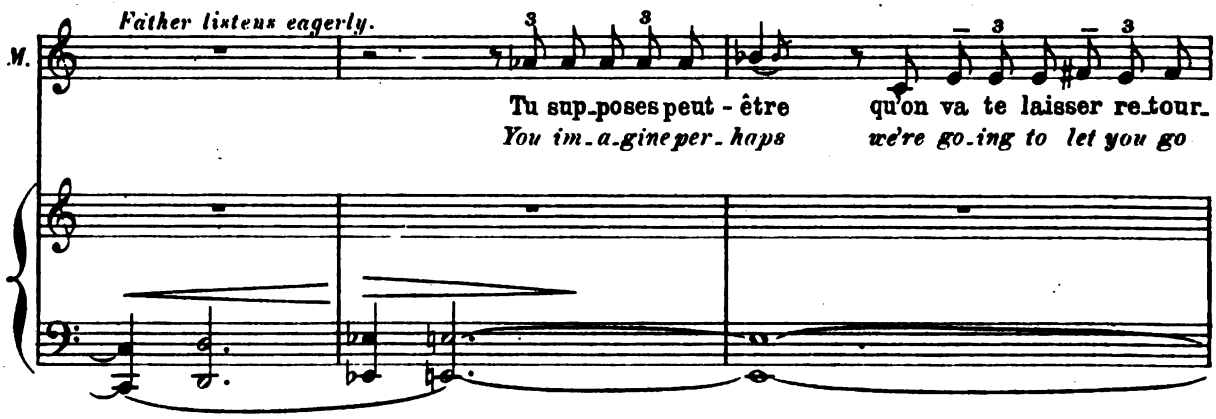
Au_ras-tu bientôt fi_ni de bou_der? tu n'as donc pas pi_tié de ton père?
Will you soon have finished now with your sulks? Or can't you feel at all for your father?



Più animato

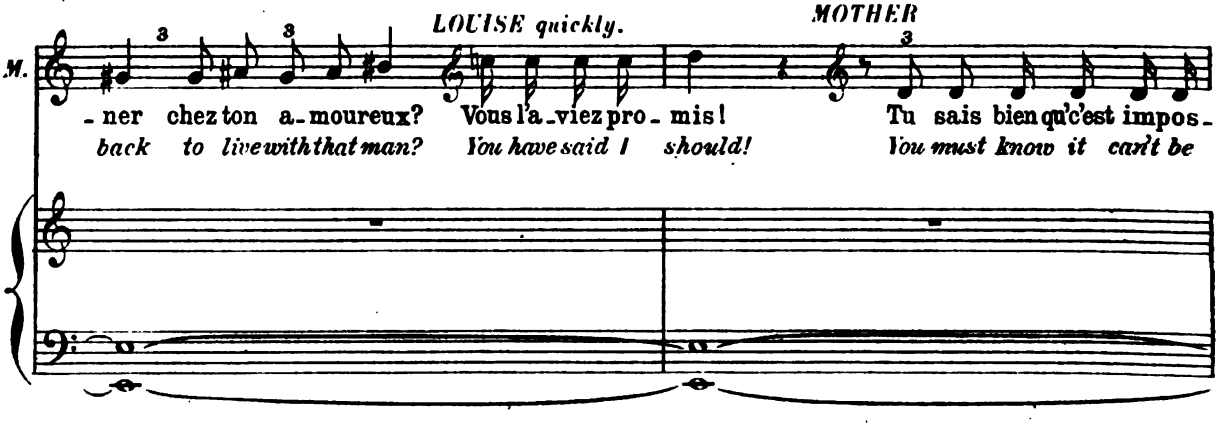
Father listens eagerly.

M. Tu sup_poses peut - être qu'on va te laisser re_tour_
You im_a_gine per_haps we're go_ing to let you go



LOUISE quickly. **MOTHER**

M. _ner chez ton a_moureux? Vous l'a_viez pro_mis! Tu sais bien qu'c'est impos_
back to live with that man? You have said I should! You must know it can't be



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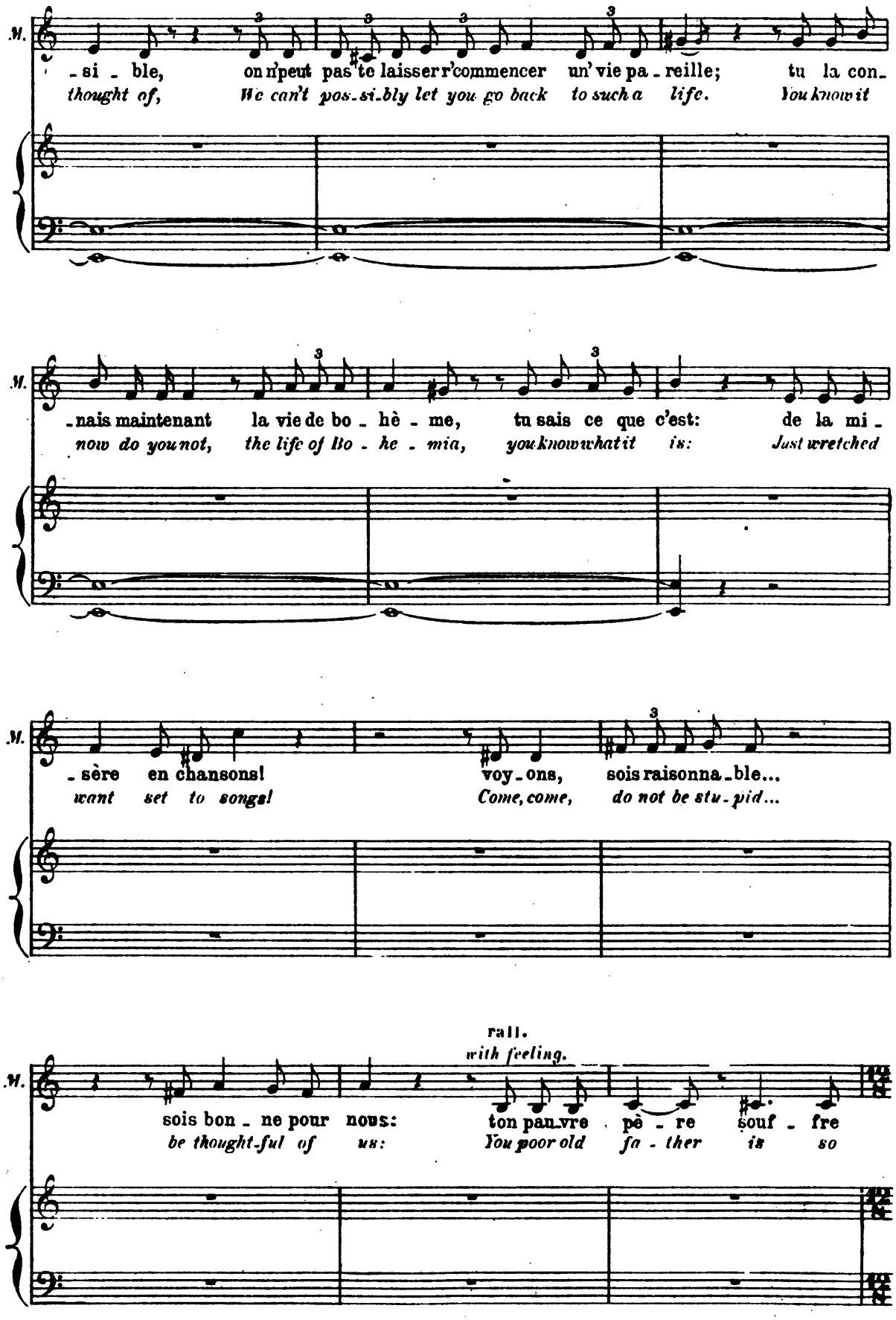

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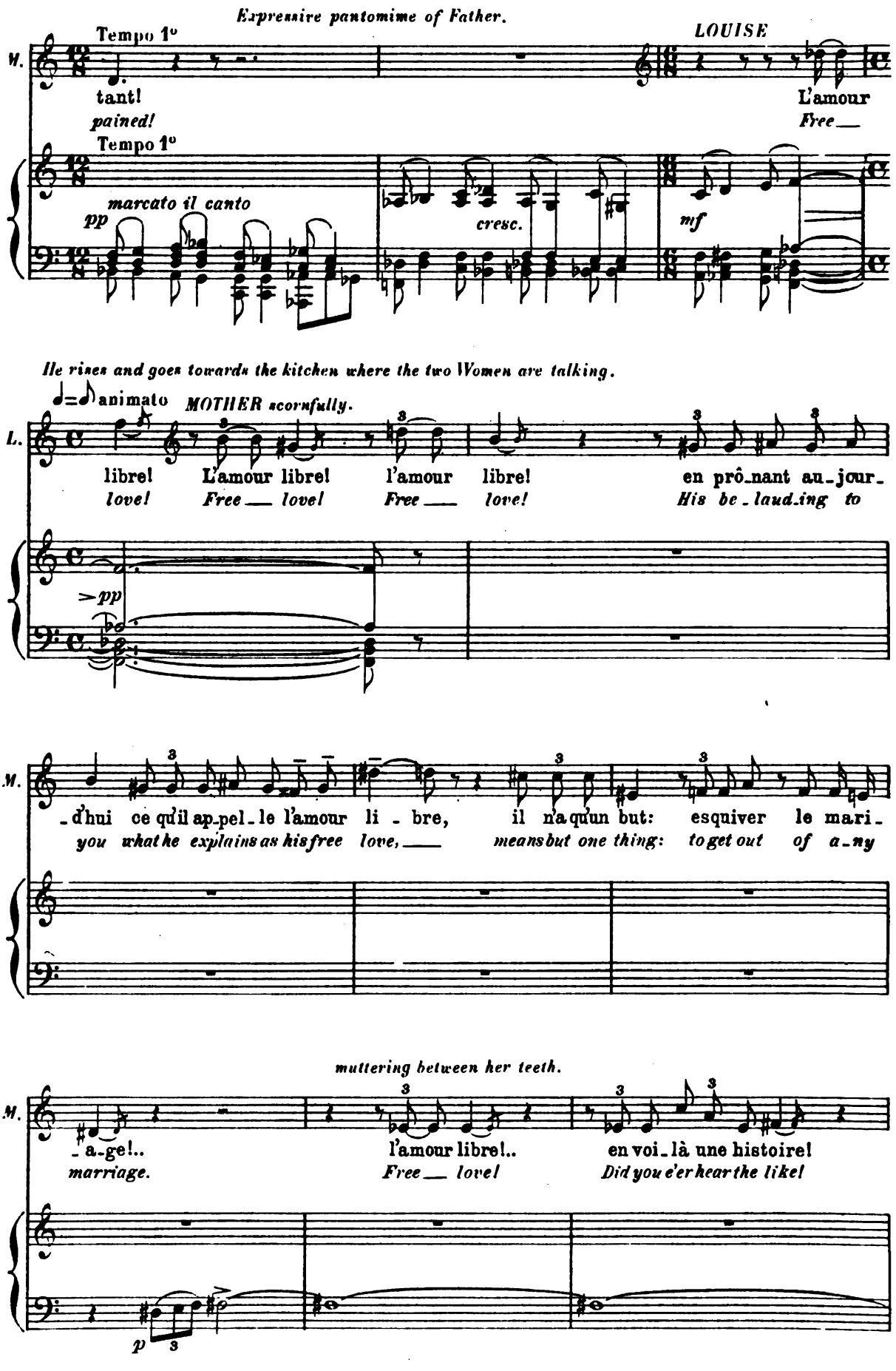

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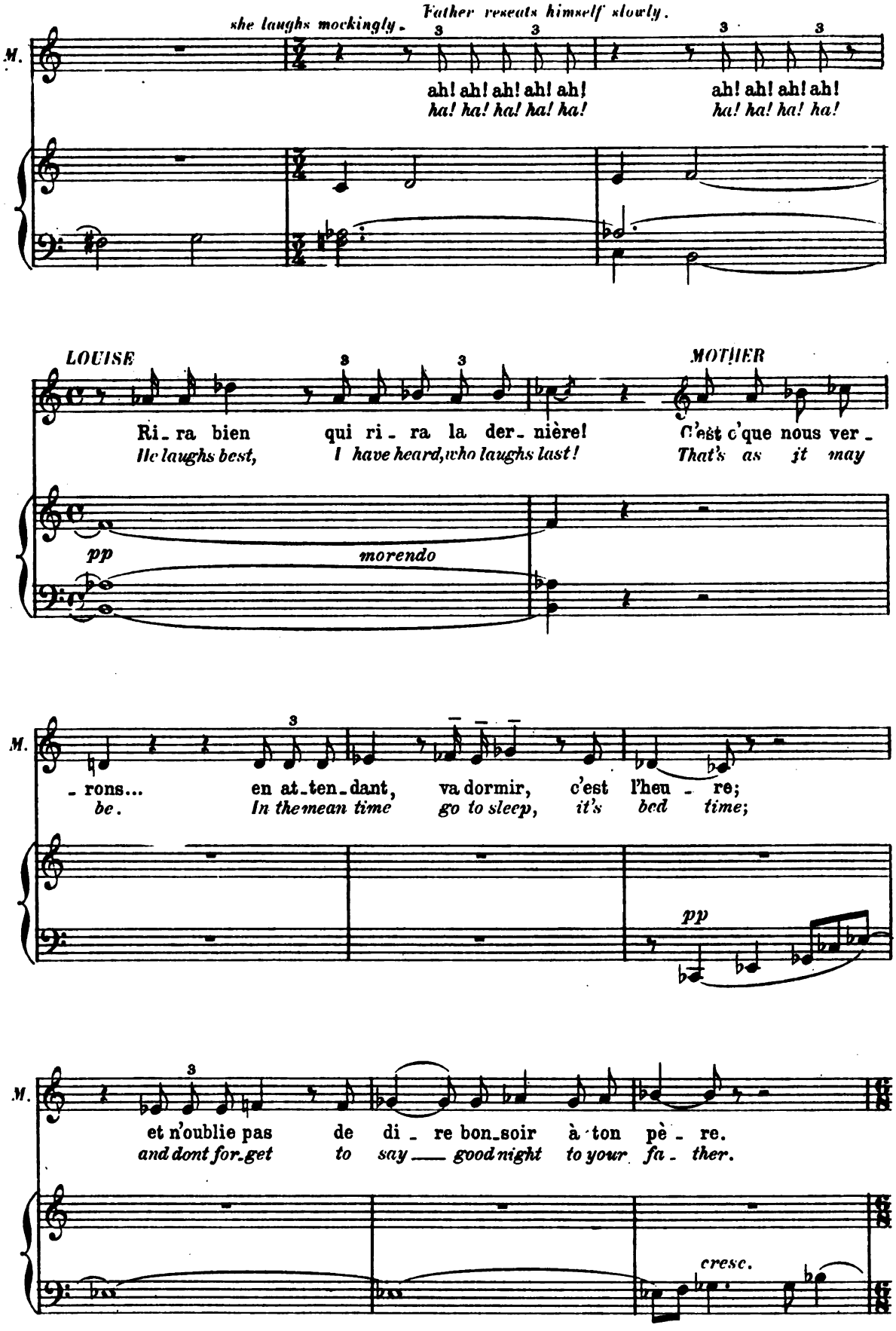

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Louise appears in the doorway; she comes down slowly, pausing now and then, and goes to her Father,

a Tempo 1°

pp espressivo

Ped. *

who is moved at her coming.

dim.

She offers her forehead. *Father catches her violently.* *He presses her to him*

LOUISE

Bon soir, père.
Good night, father.

Vivo

f

a Tempo animato

p *f*

and gives her a long kiss.

Without returning his kiss kiss Louise frees

allargando

p *ff*

dim.

herself and draws away coldly.

Father holds out his arms, then goes towards her.

p *pp*

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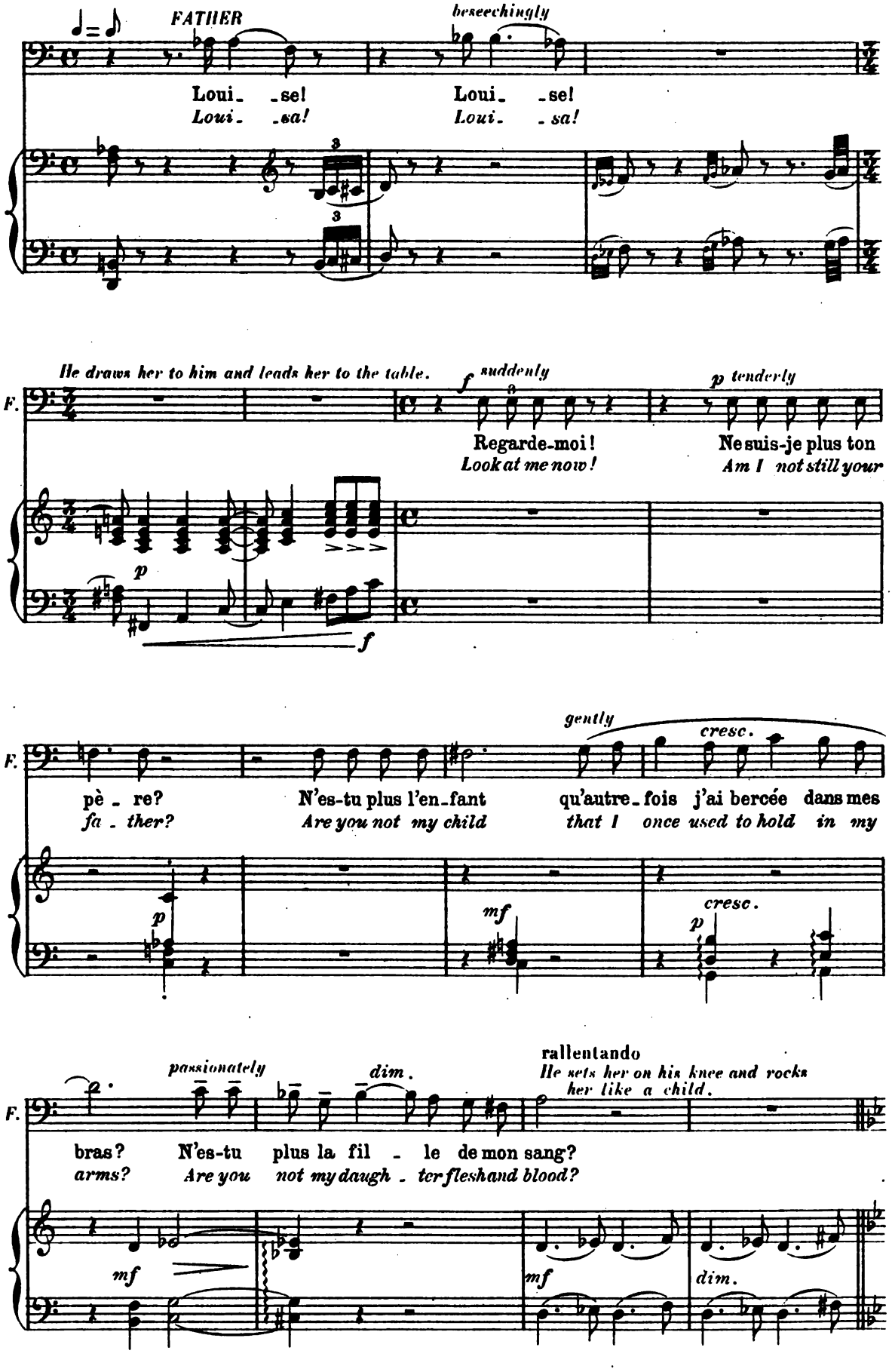

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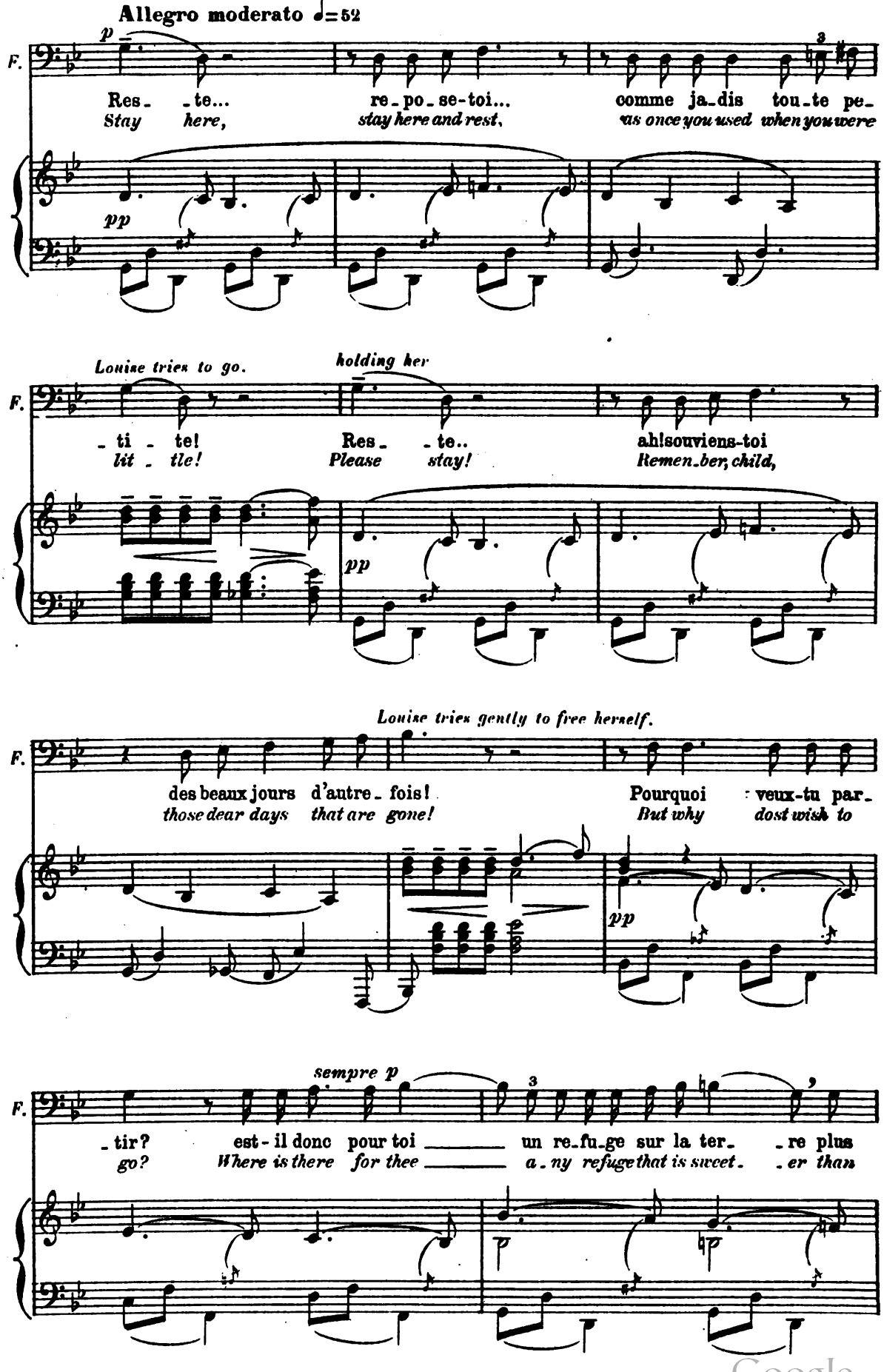

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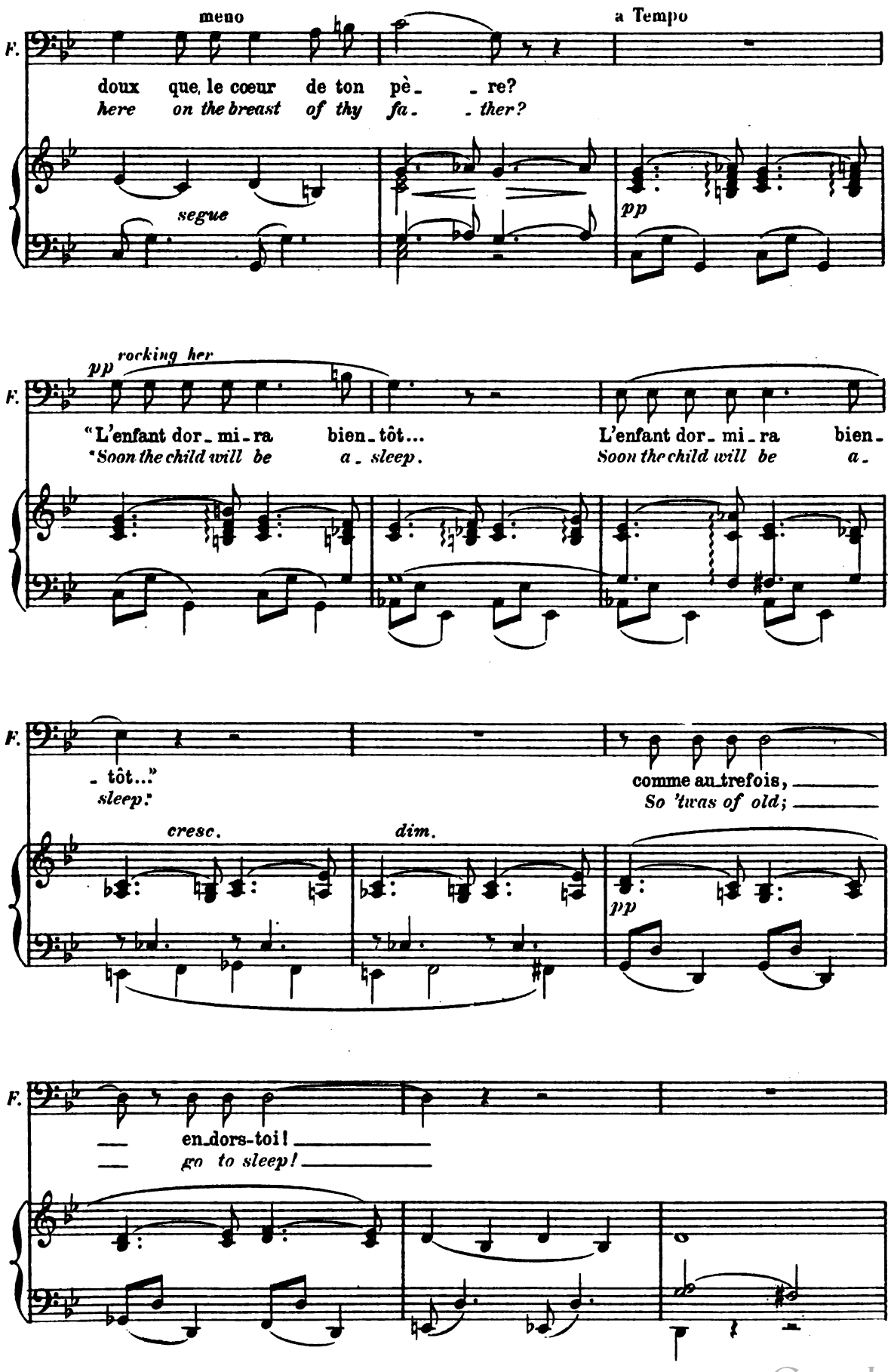

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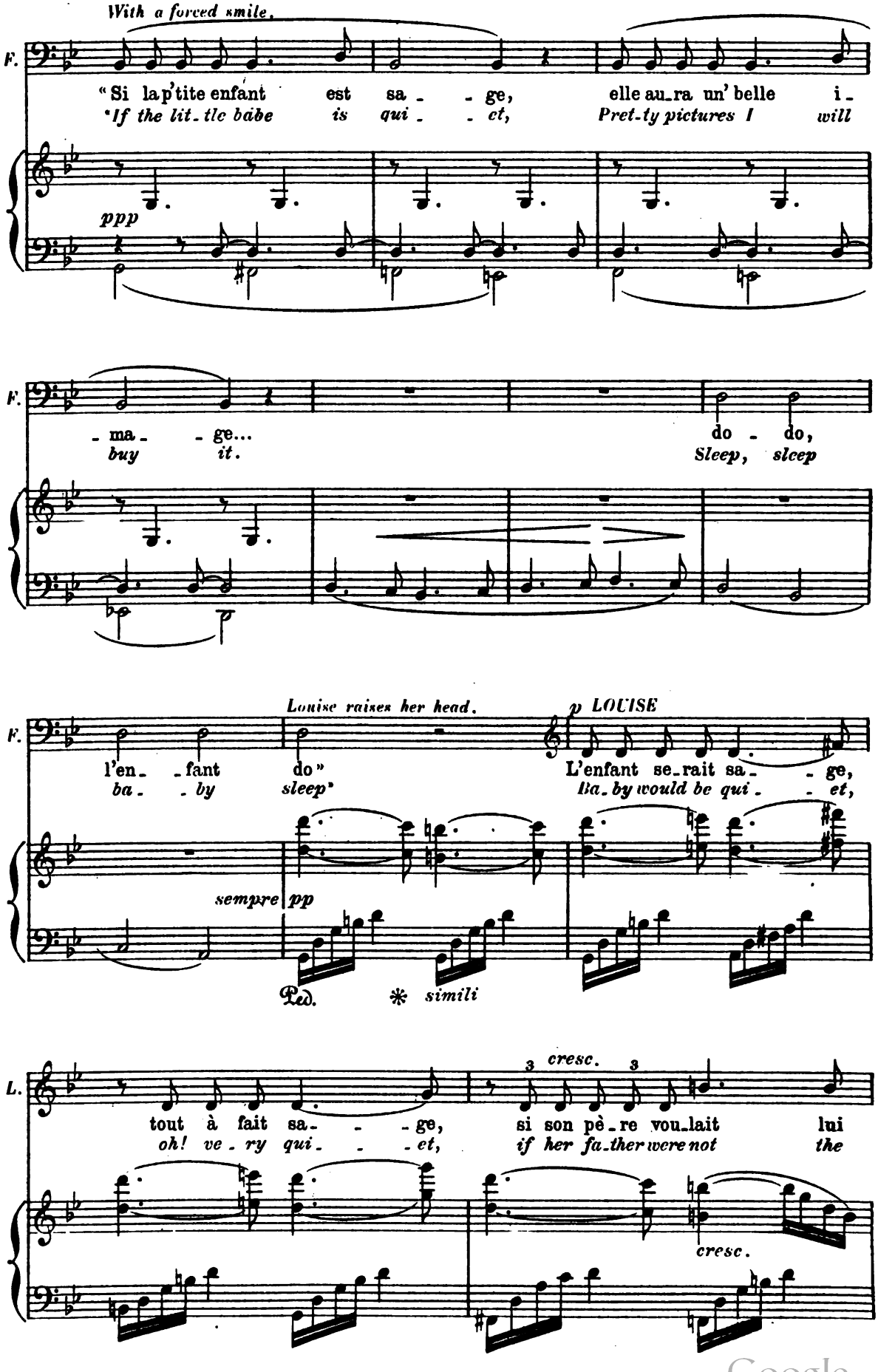

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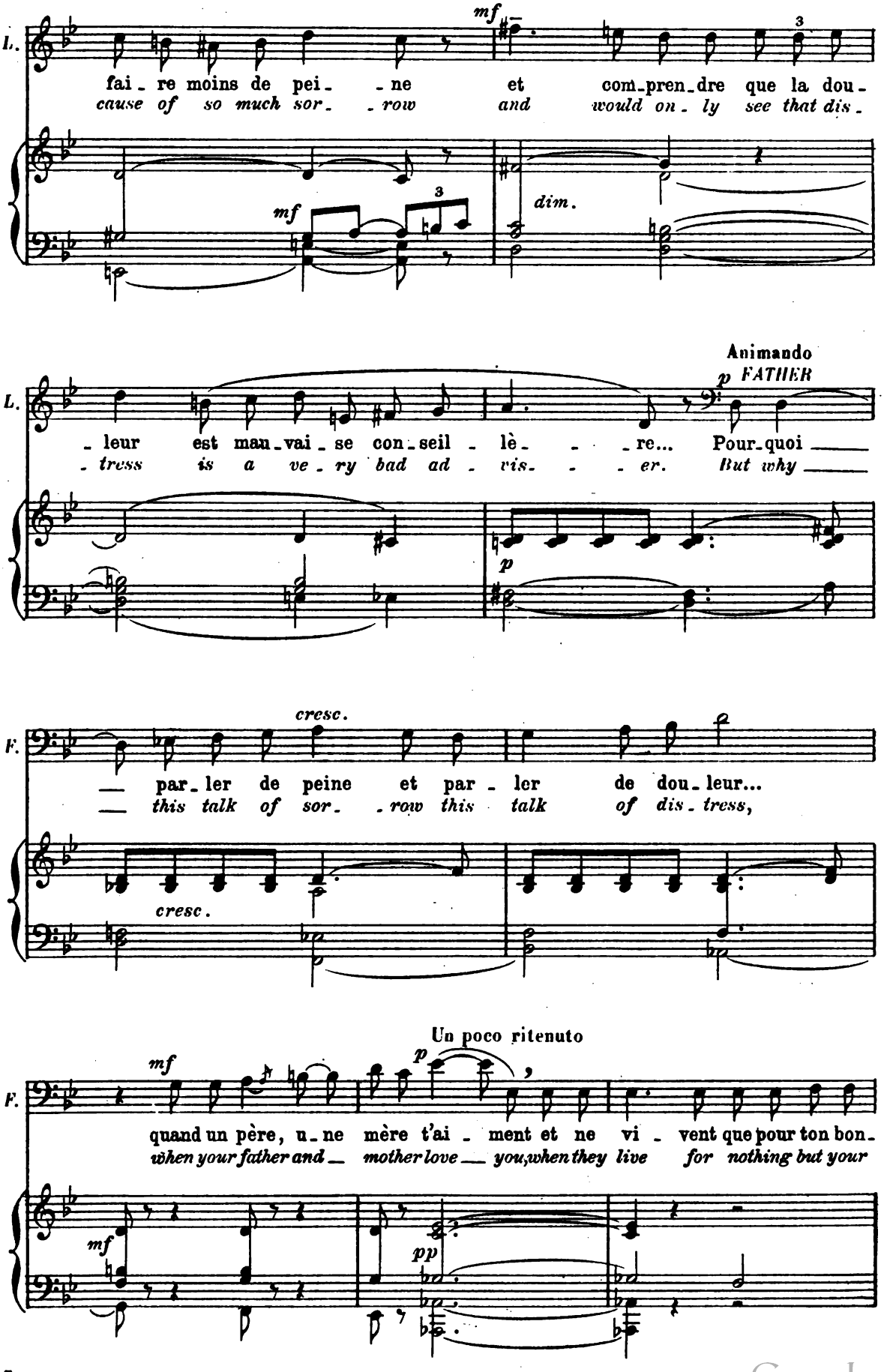

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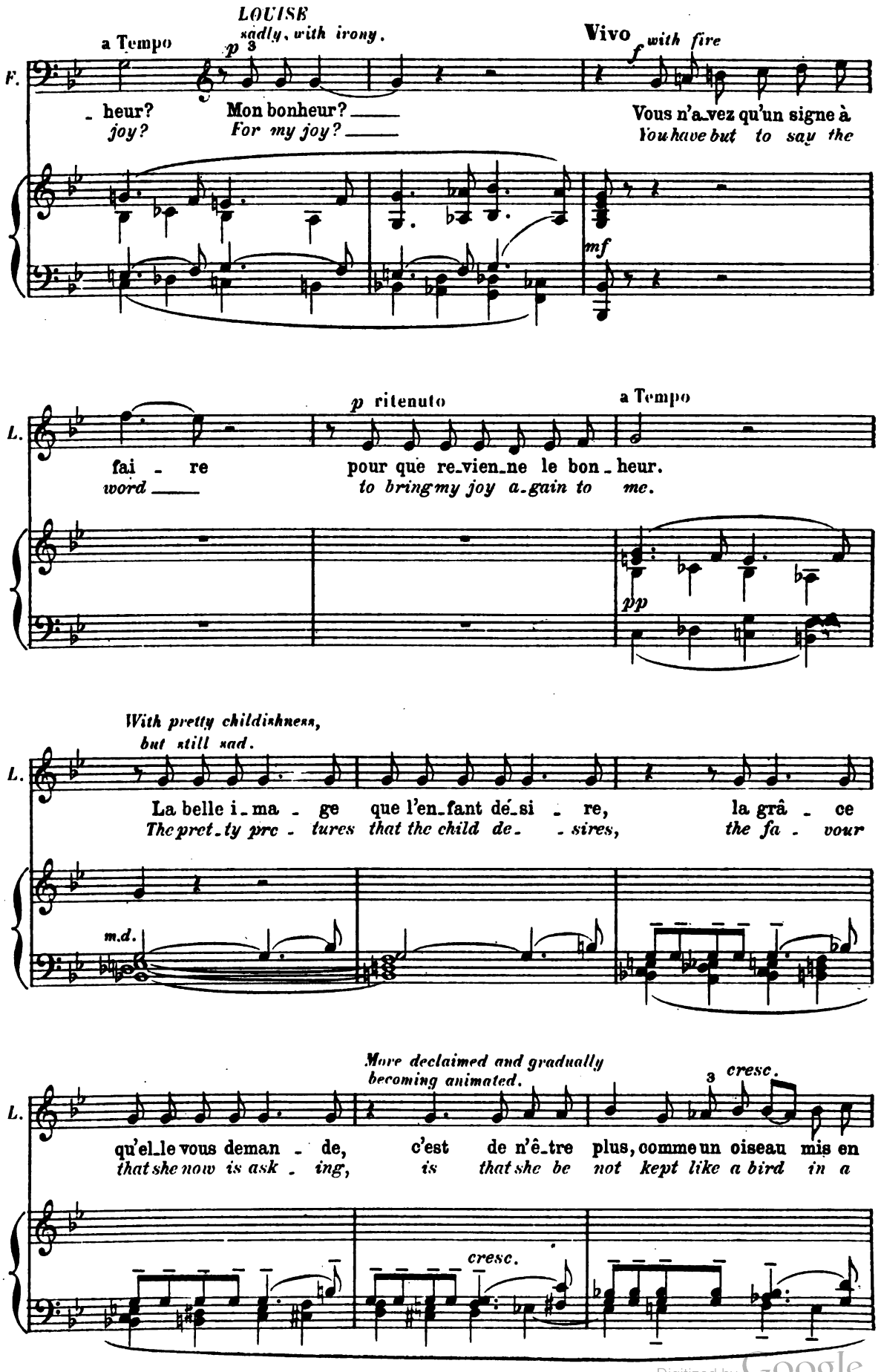

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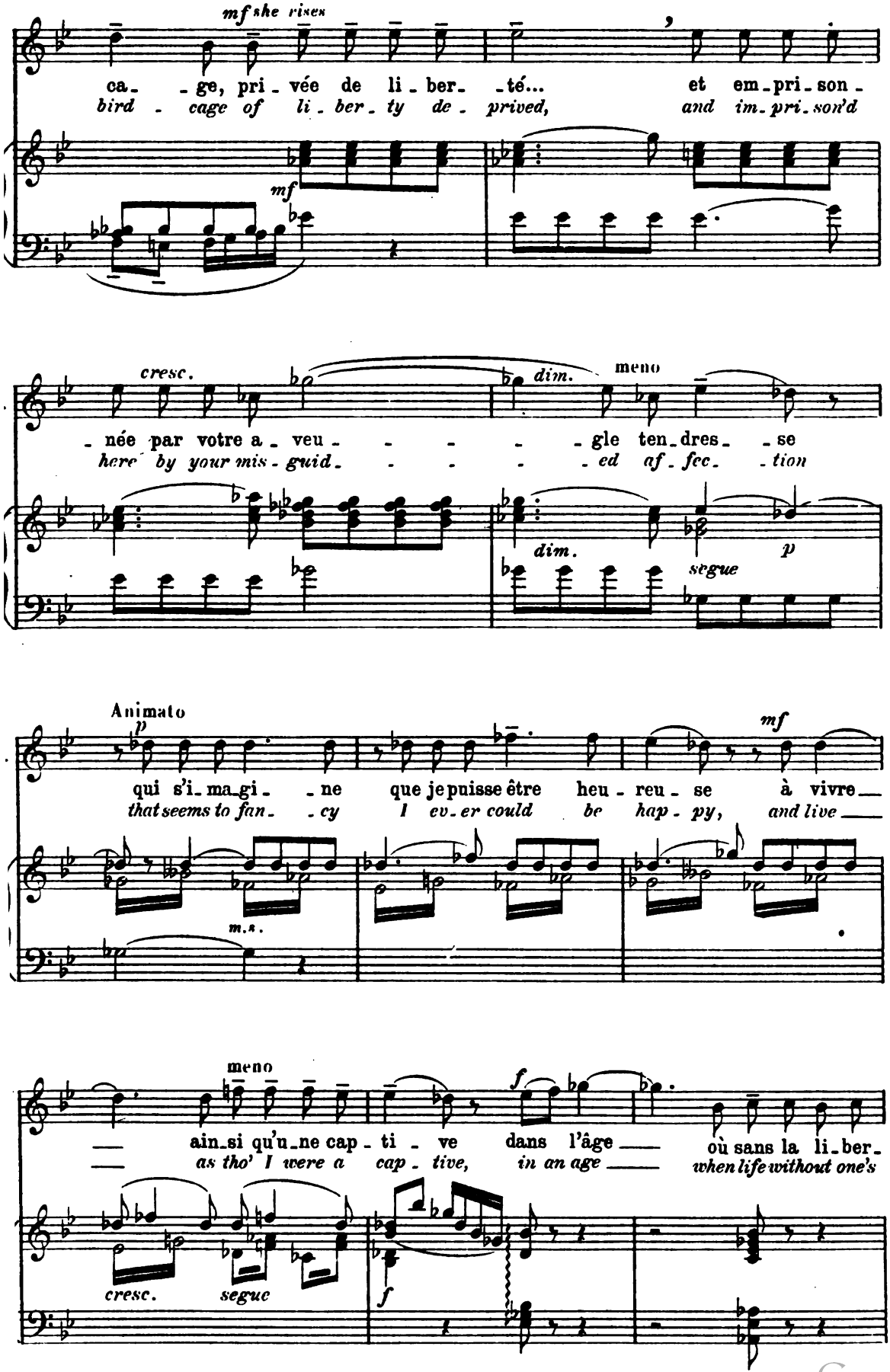

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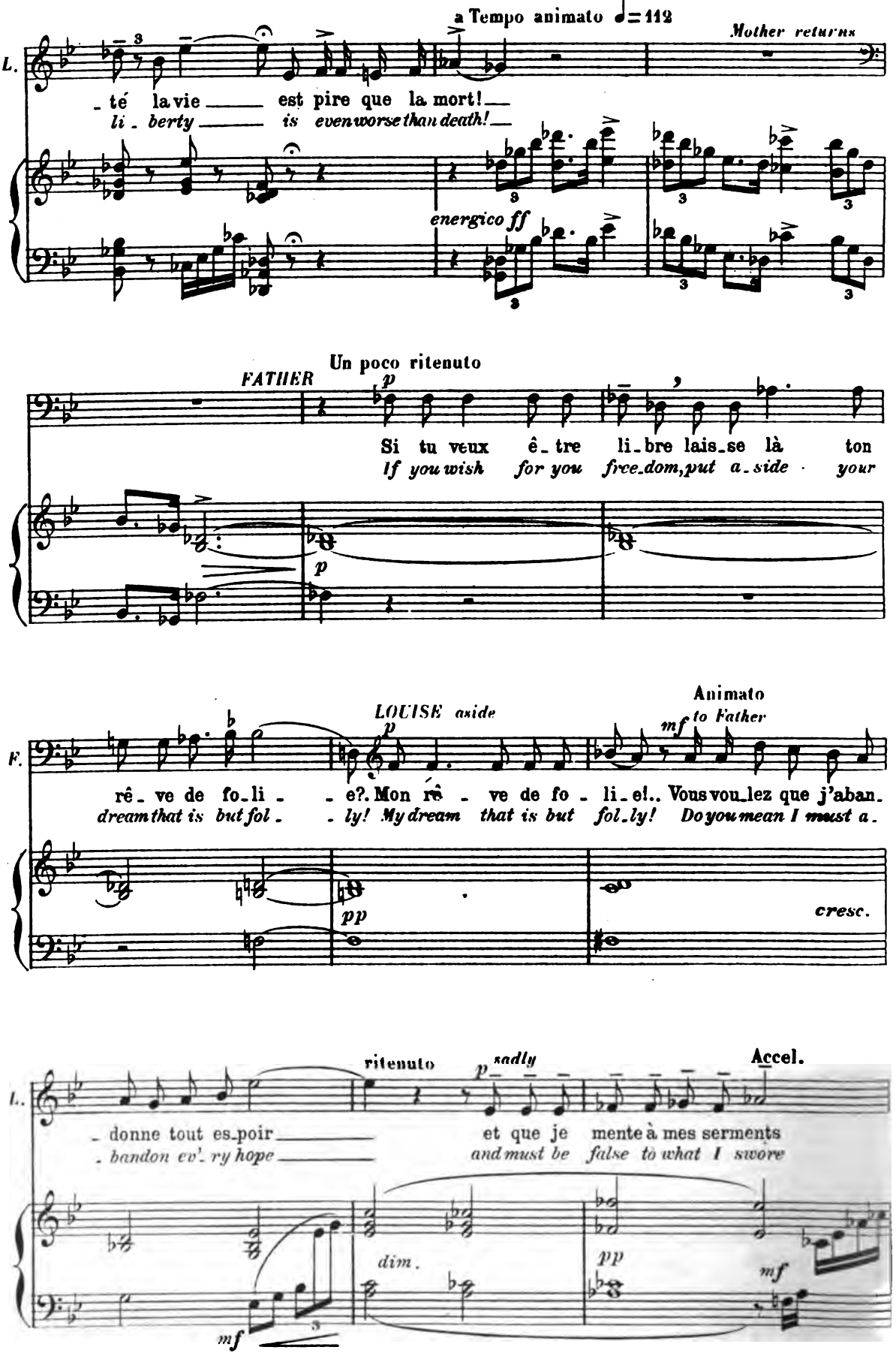

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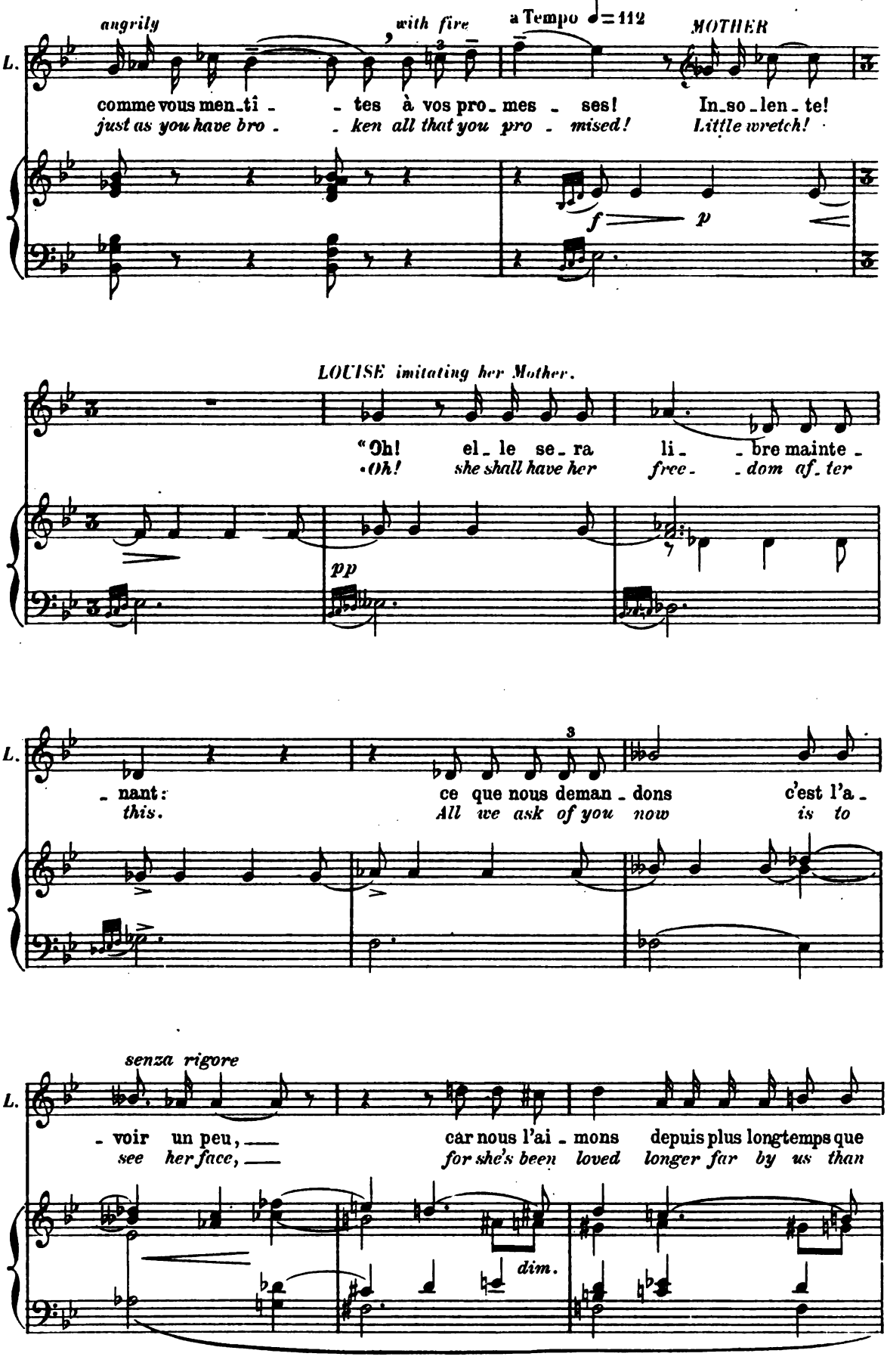

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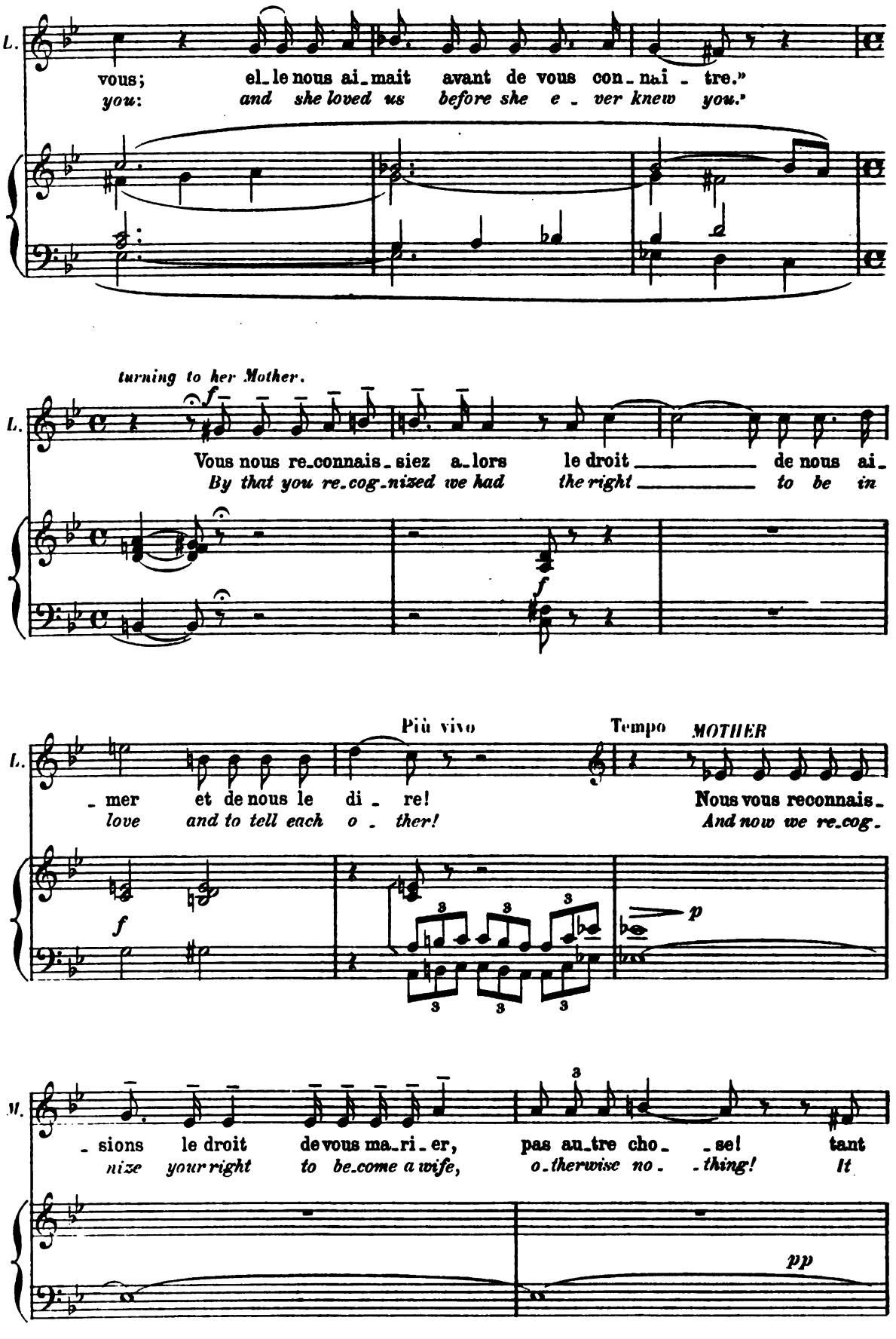

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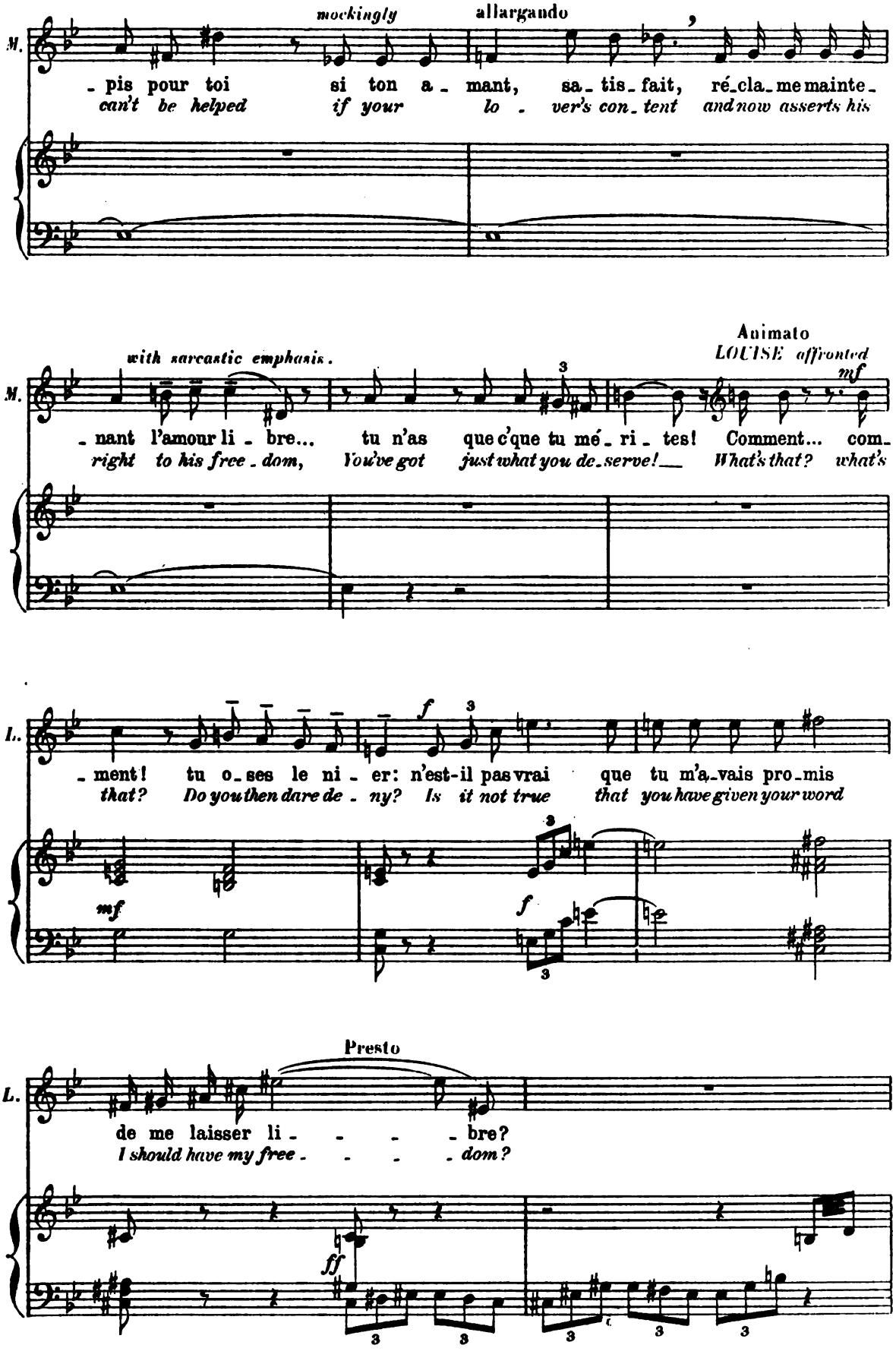

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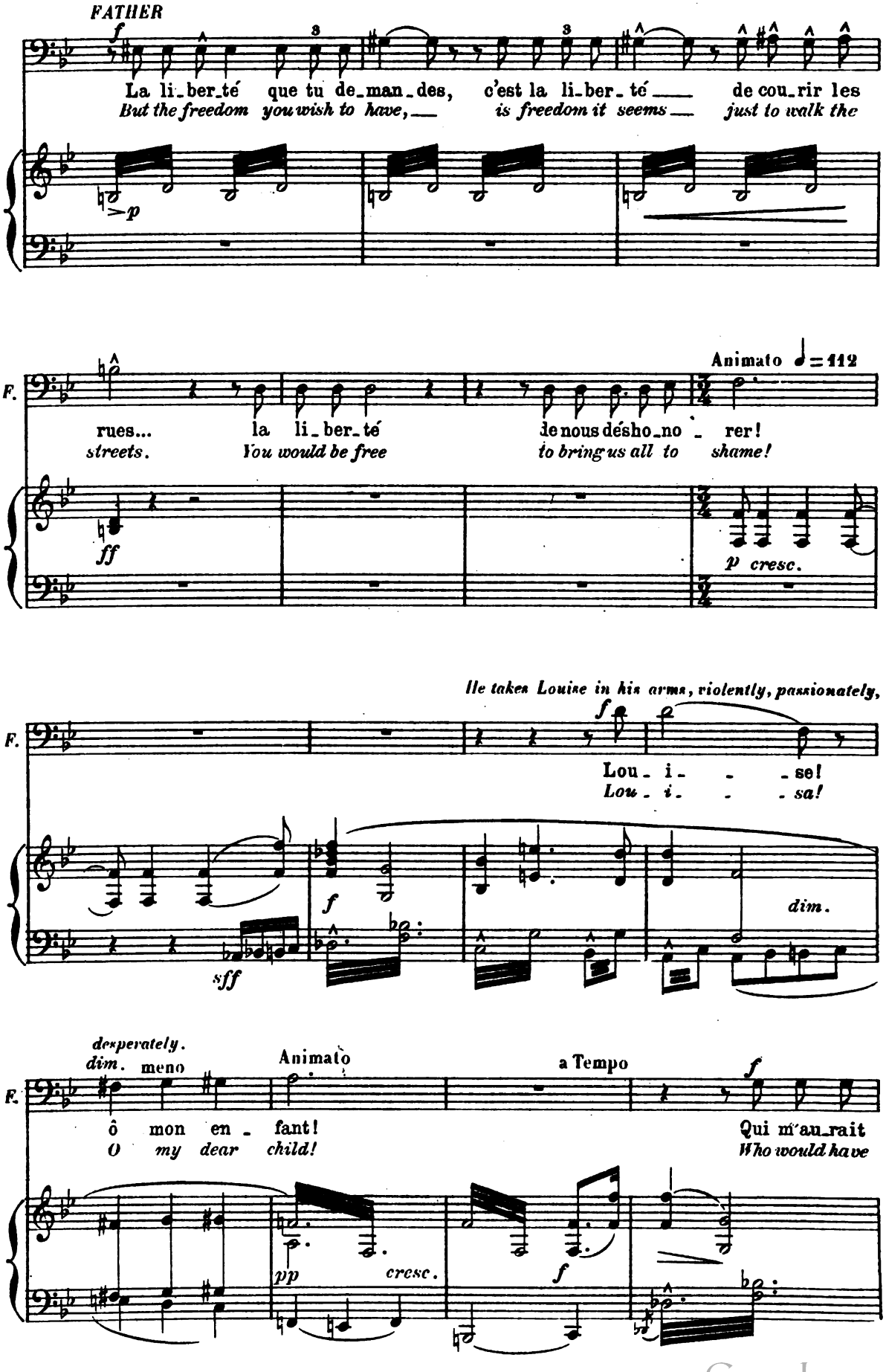

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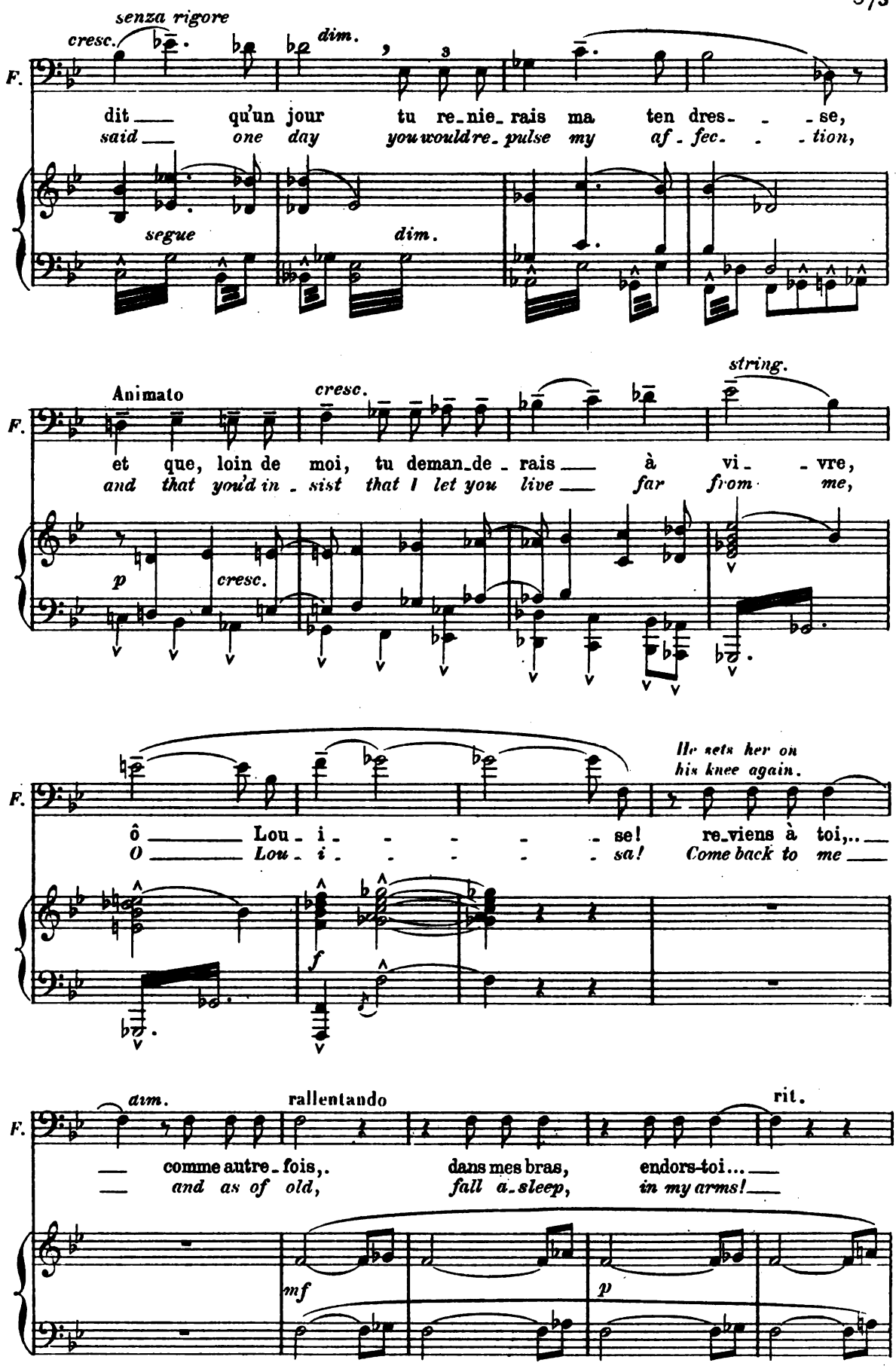

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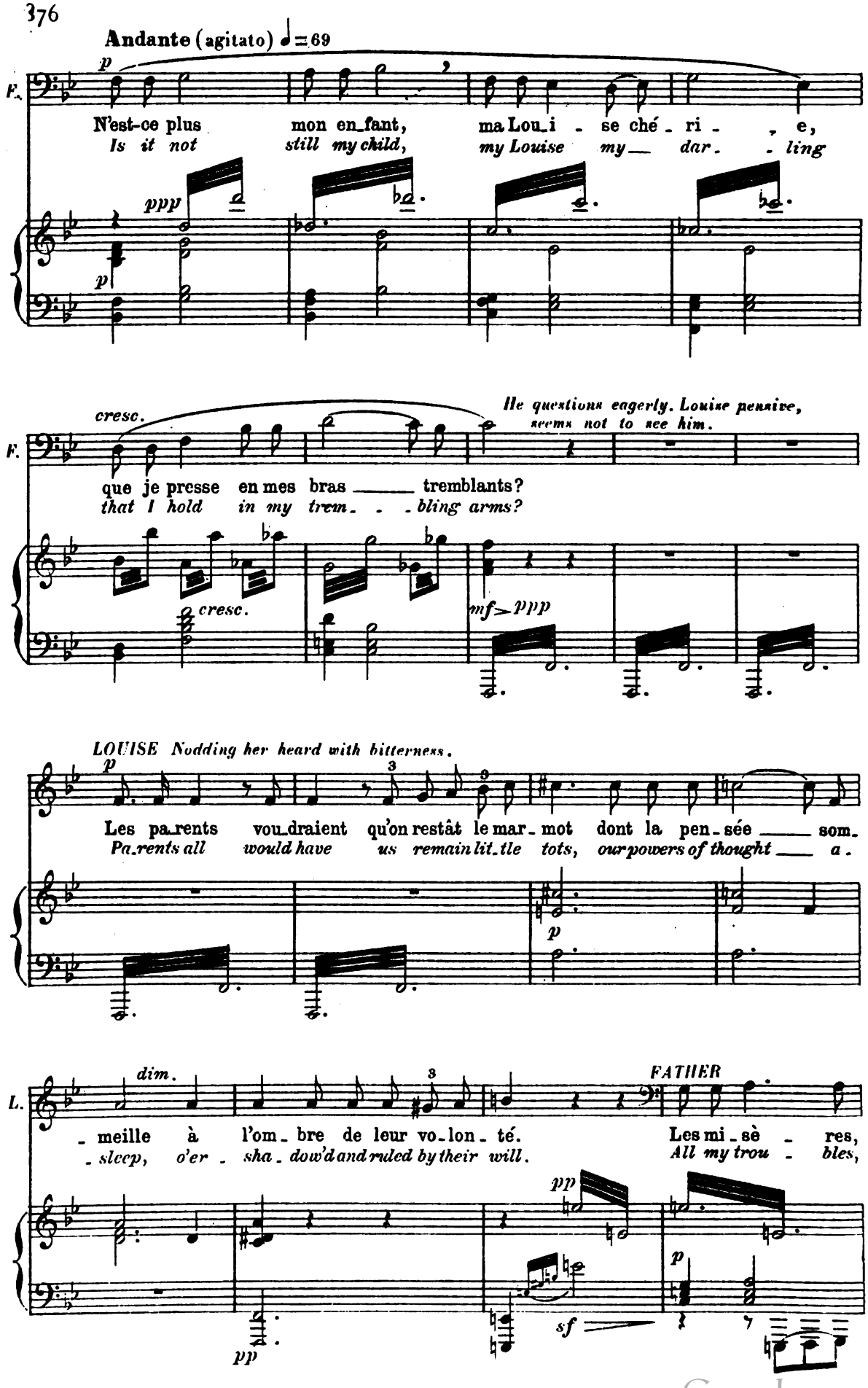

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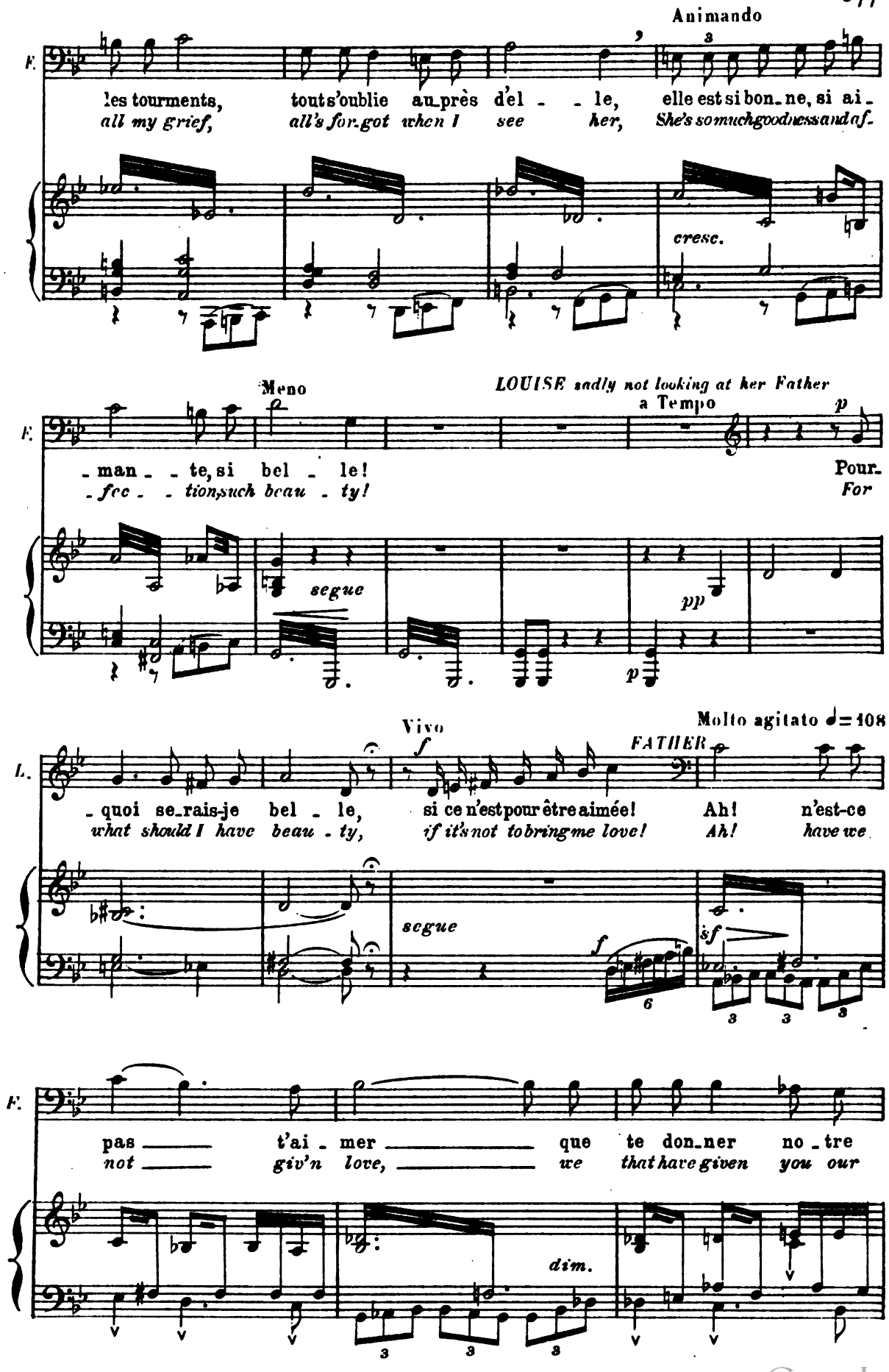

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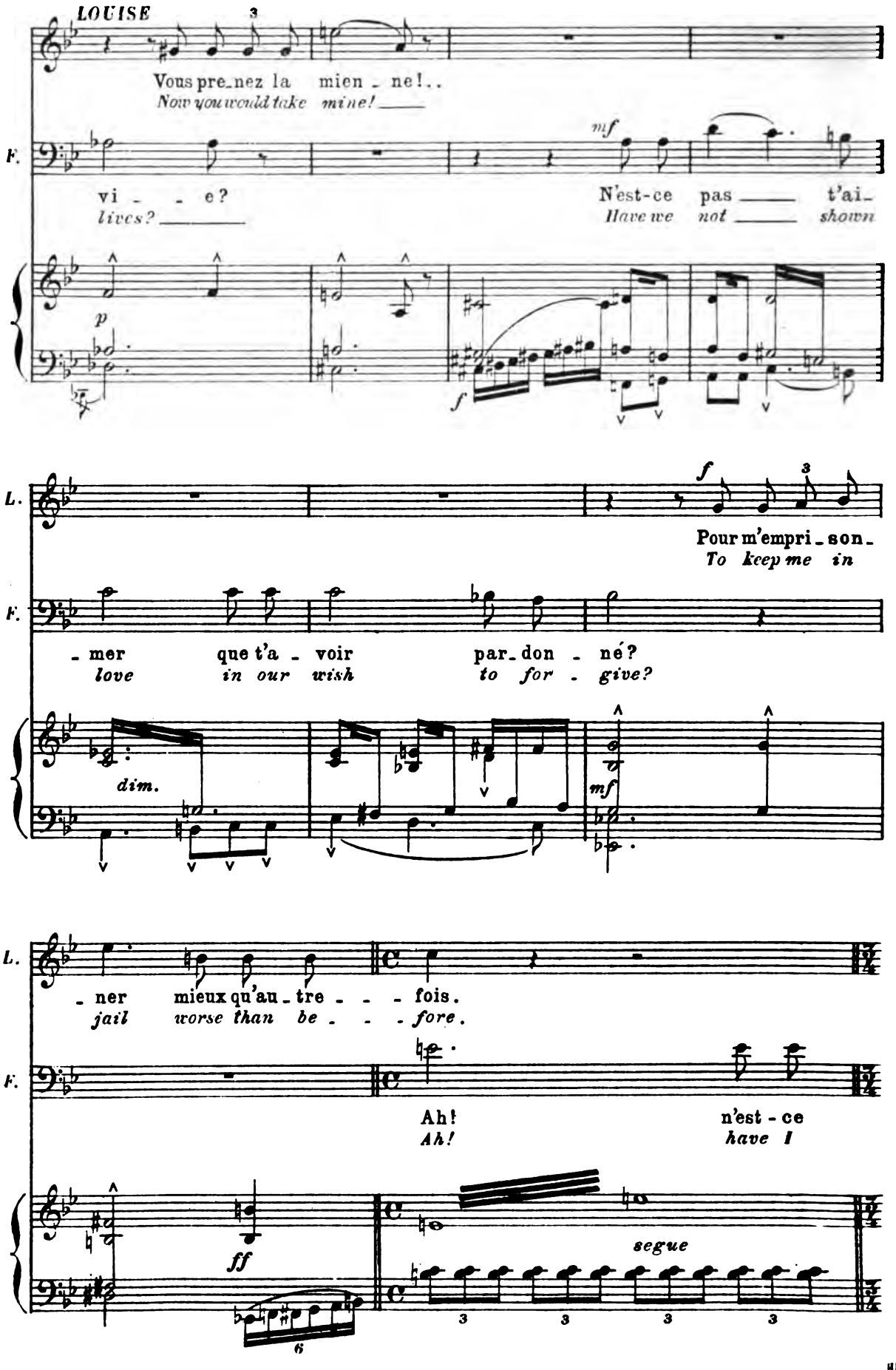

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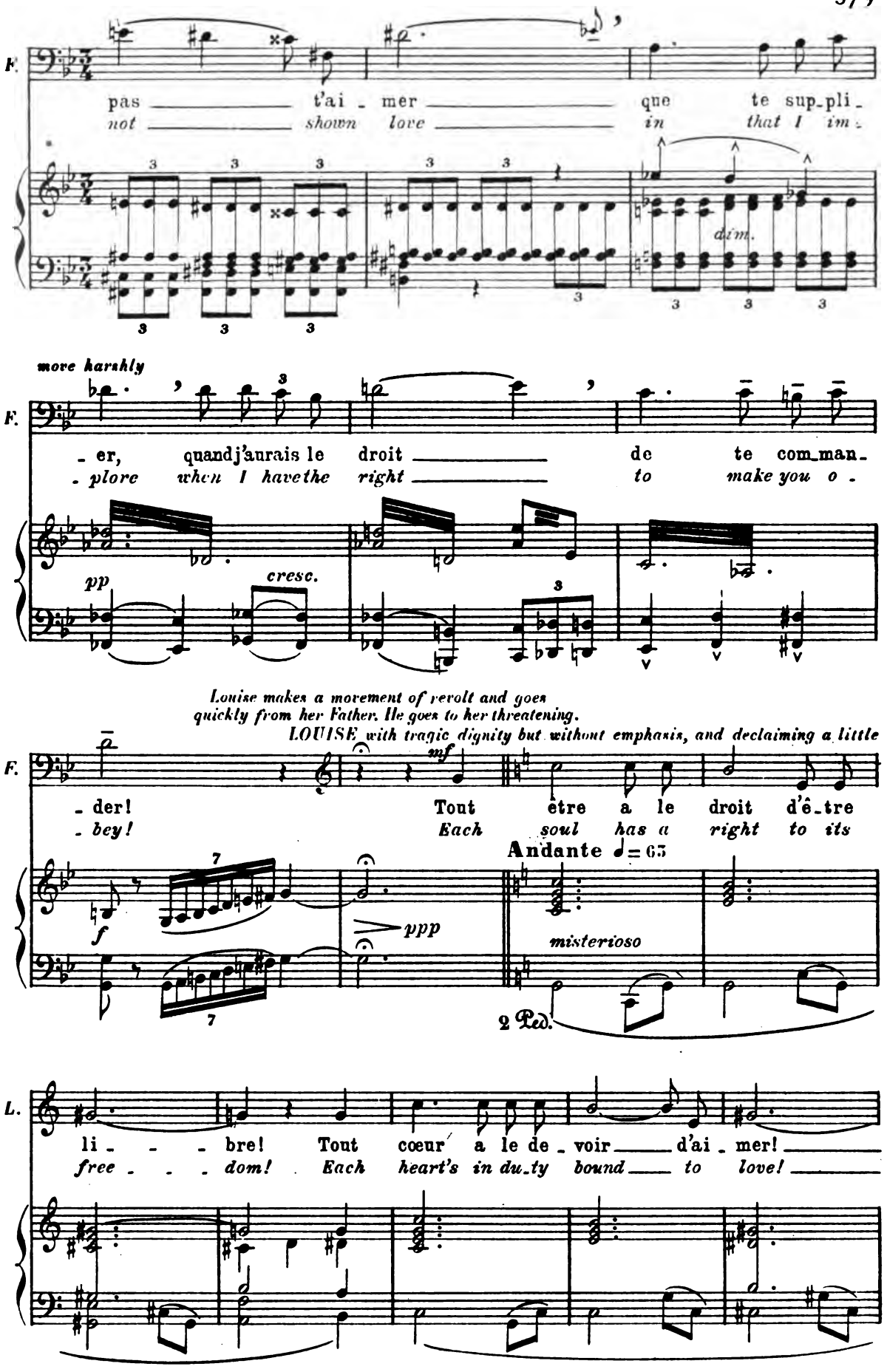

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Mother shrugs her shoulders

Animando poco a poco

L.

A - veu - gle ce - lui qui veut garrot - ter l'o_ri_gi-
And blind is the man who takes by the throat the newly

- nale et fiè - re vo_lon - té d'une â - me qui s'é - veil - - -
born and lord - lypowerto will, of a soul that is wak - - -

mf

Tornando al Tempo

- le et qui ré - cla - - - me sa part de so - leil,
- ing, andwhich lays claim to its share of the sun,

cresc. *f*

p in ecstasy

a Tempo

sa part d'a - mour!
its share of love!

dim. *p*

segue

sf

Ped.

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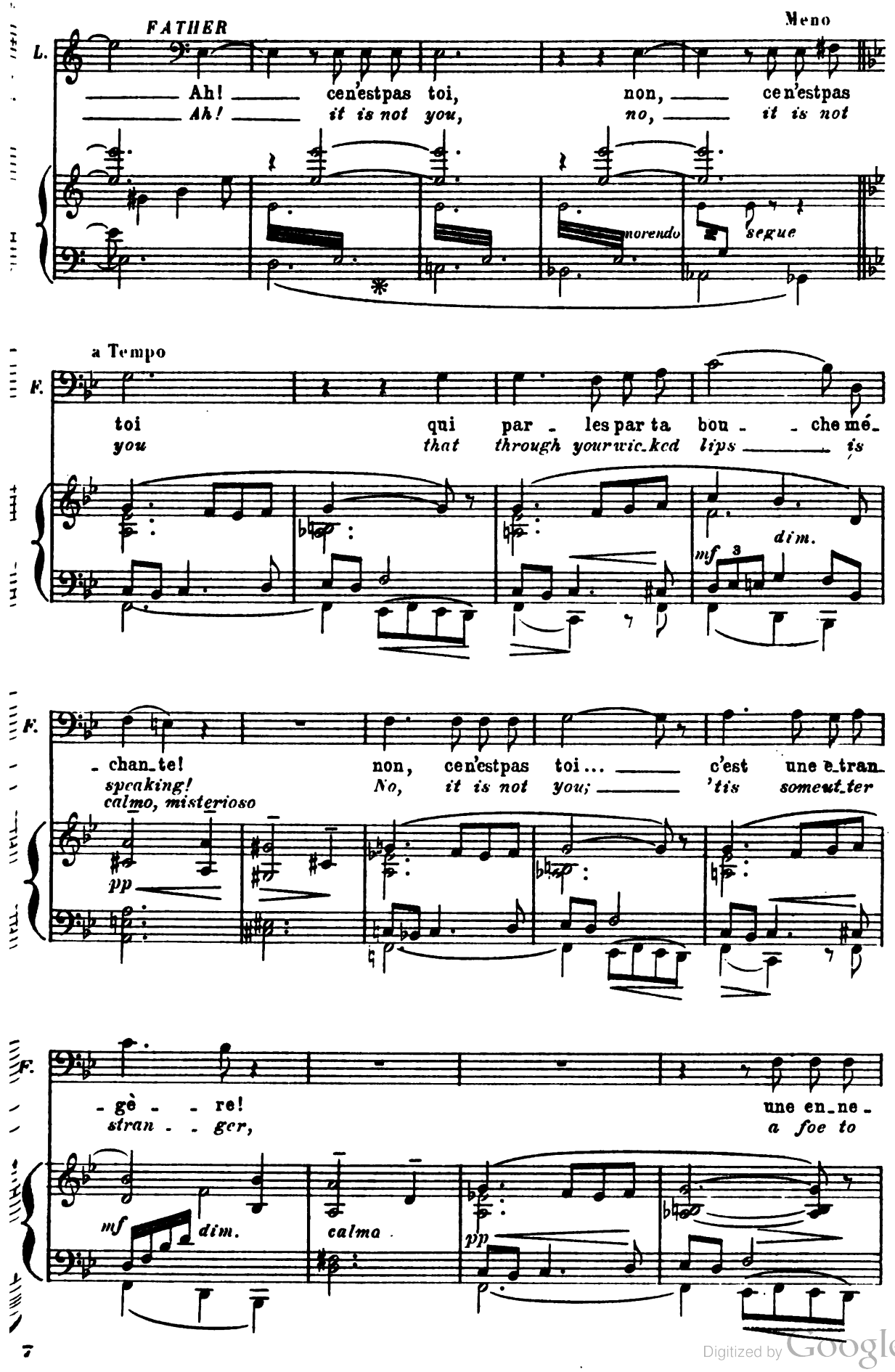

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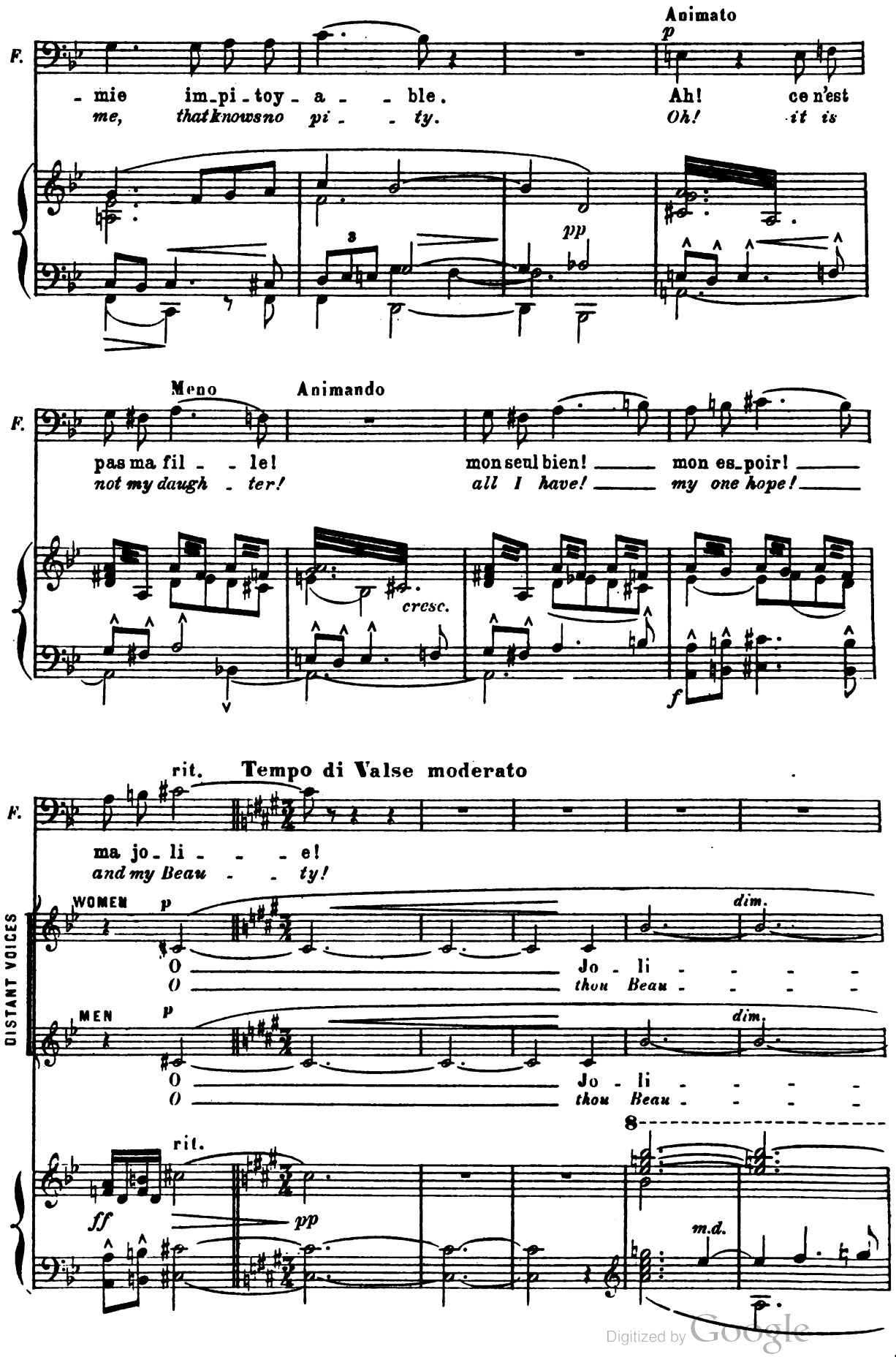

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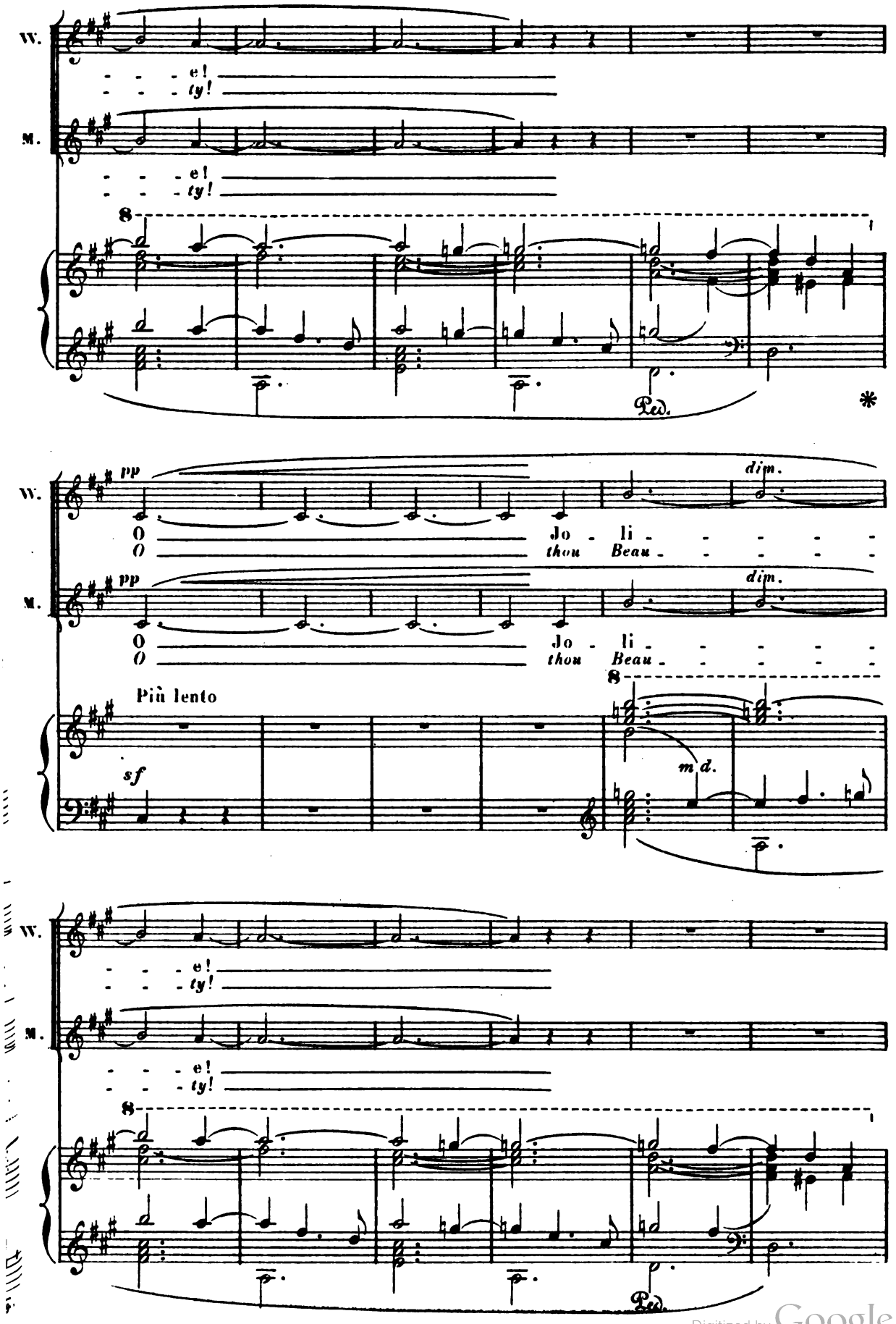

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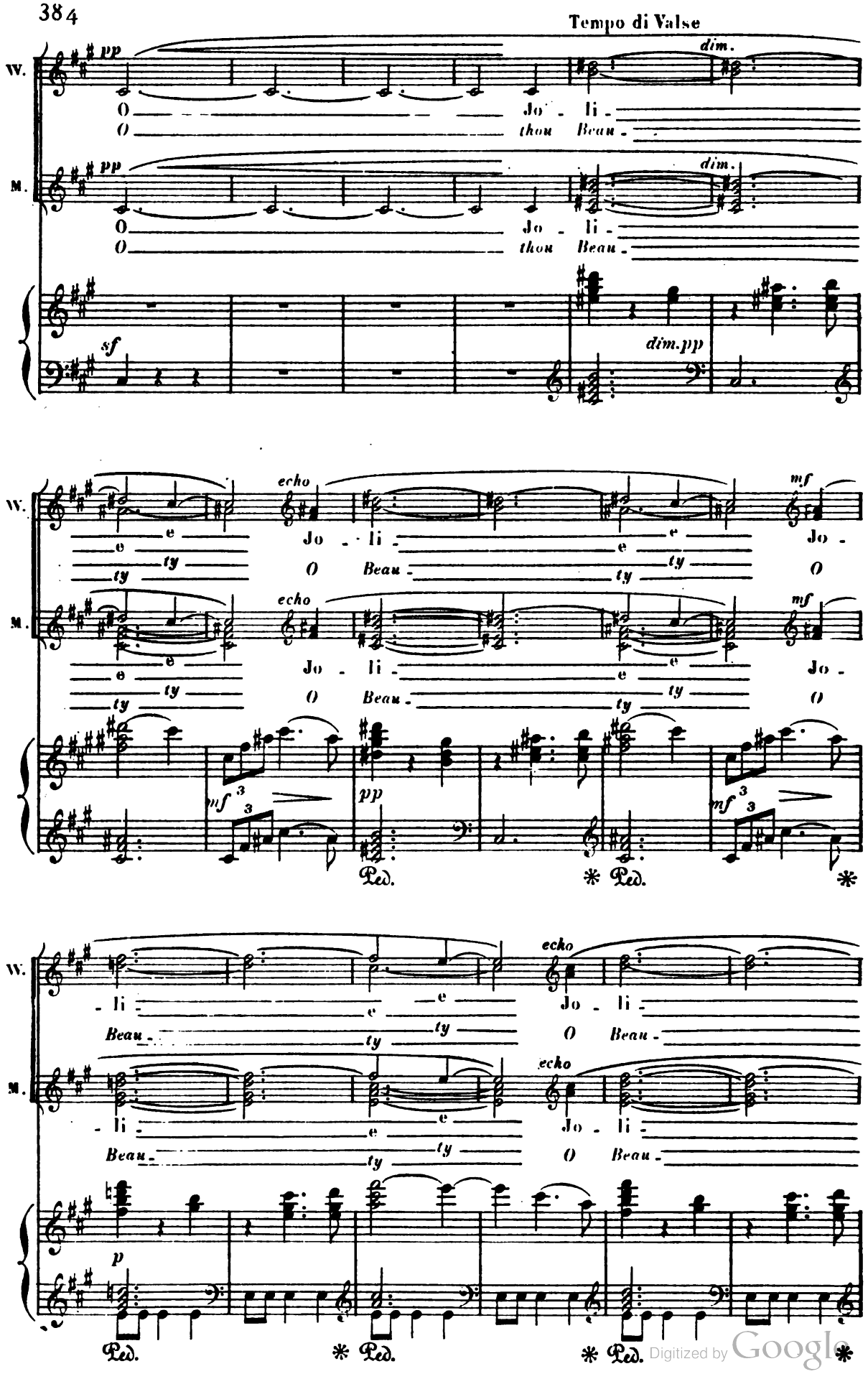

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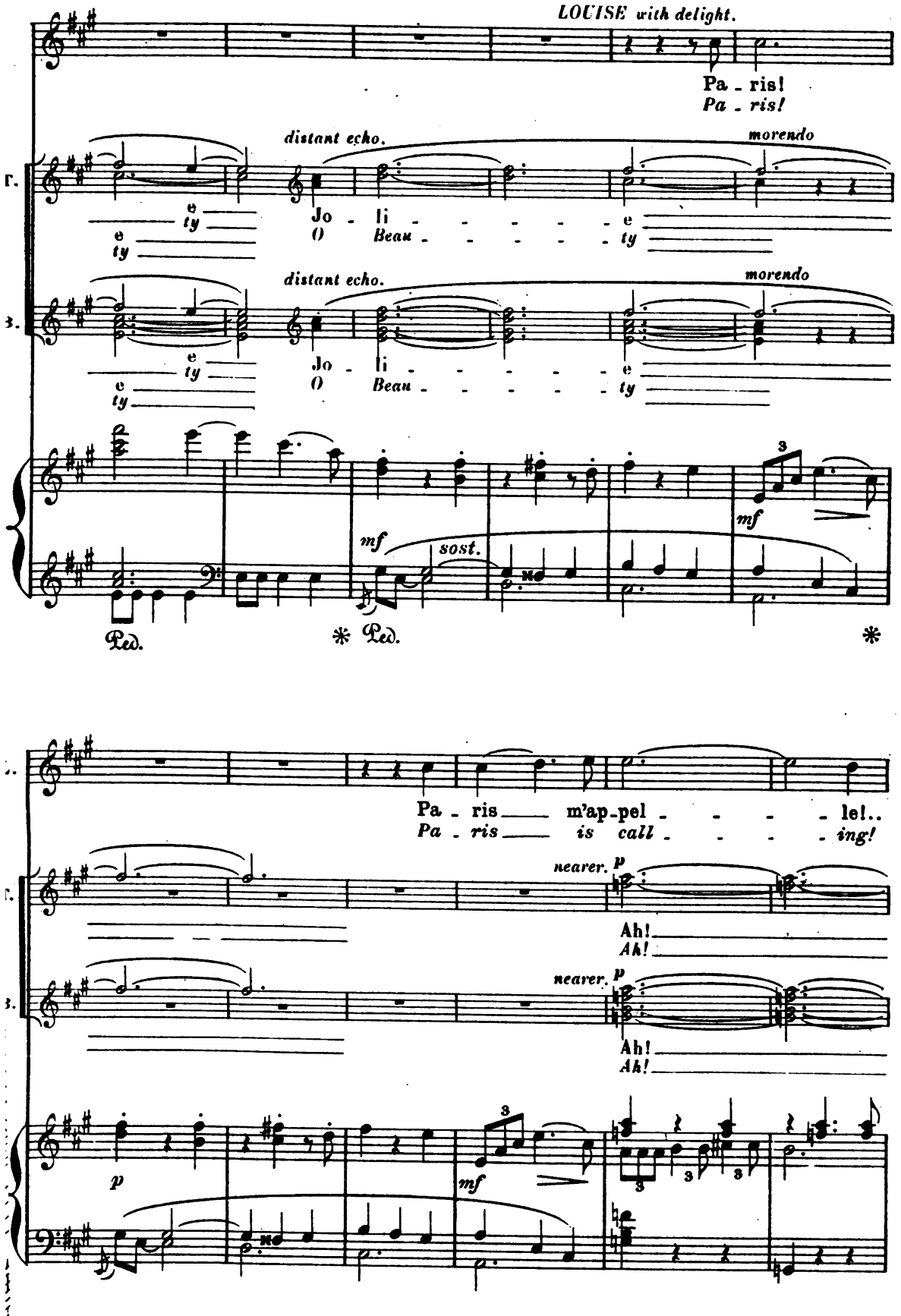

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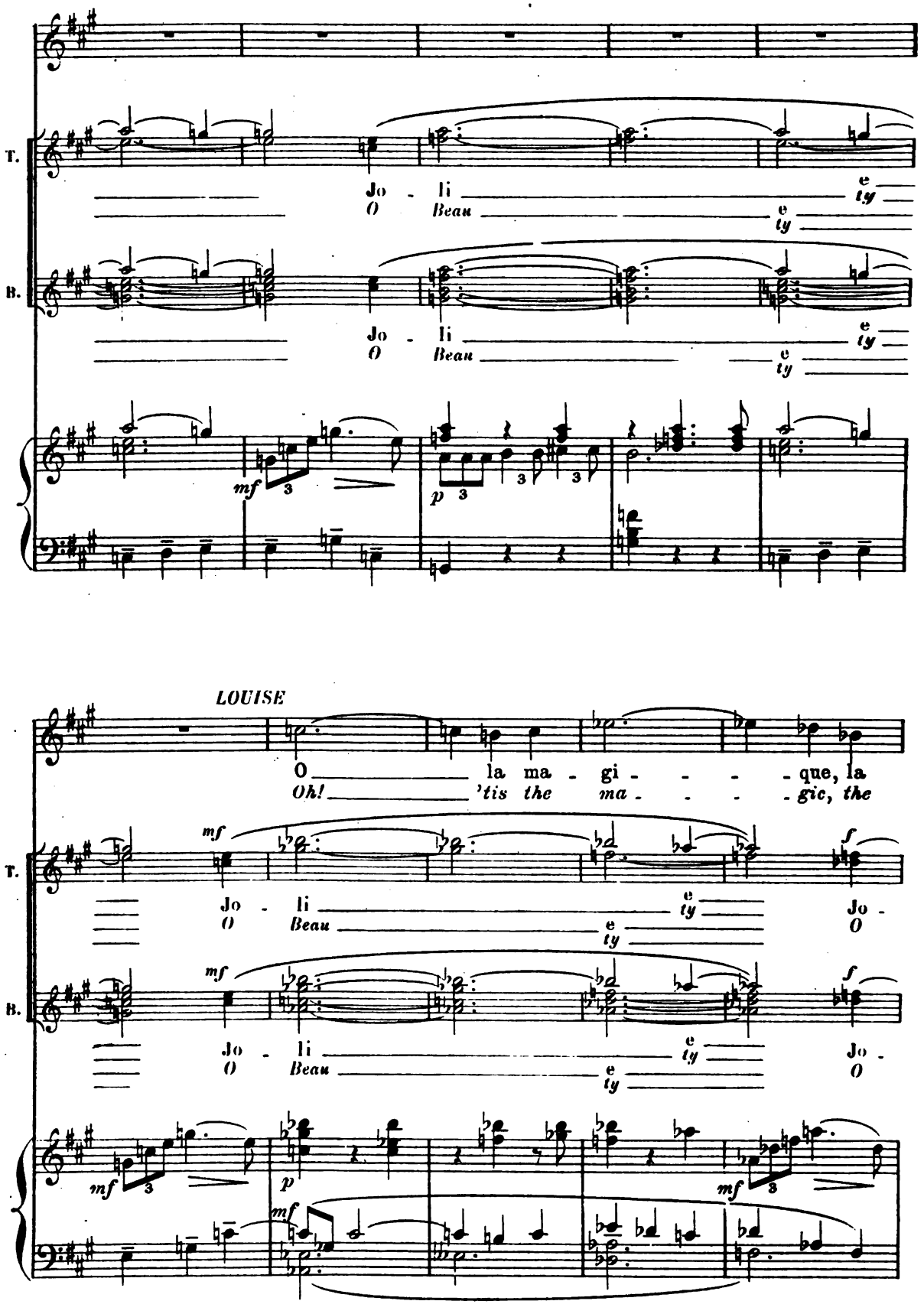

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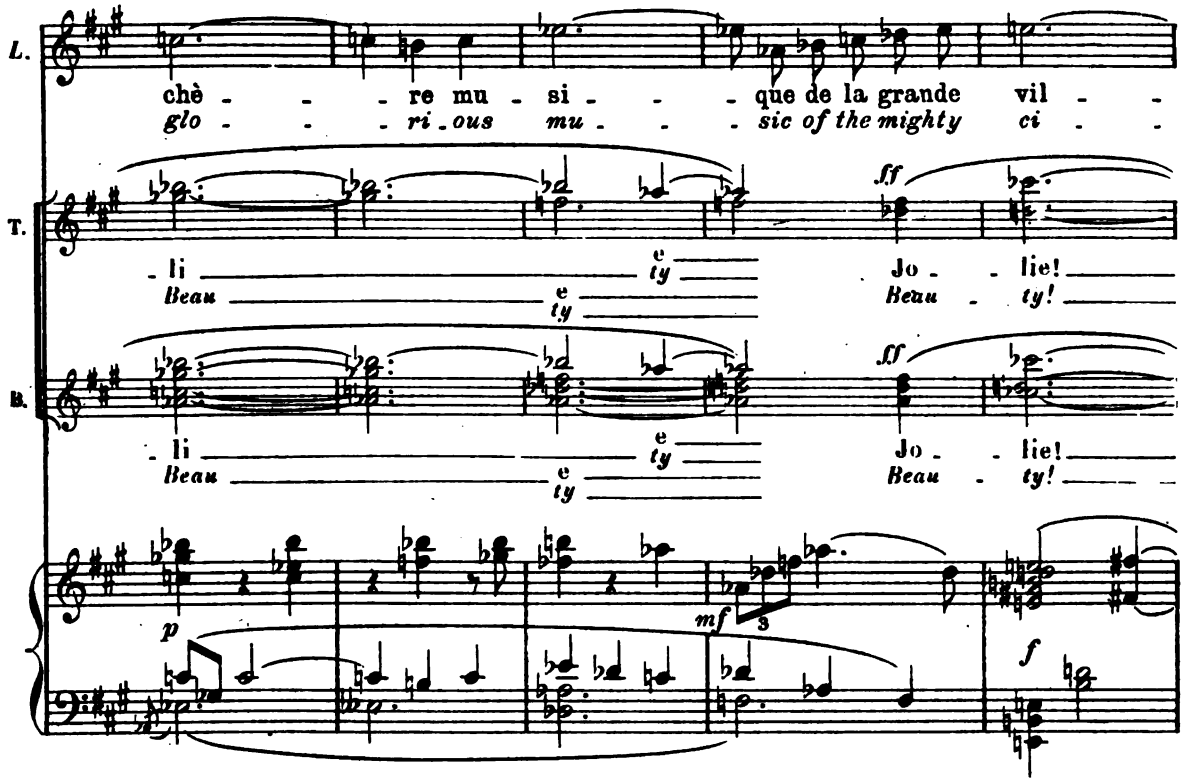

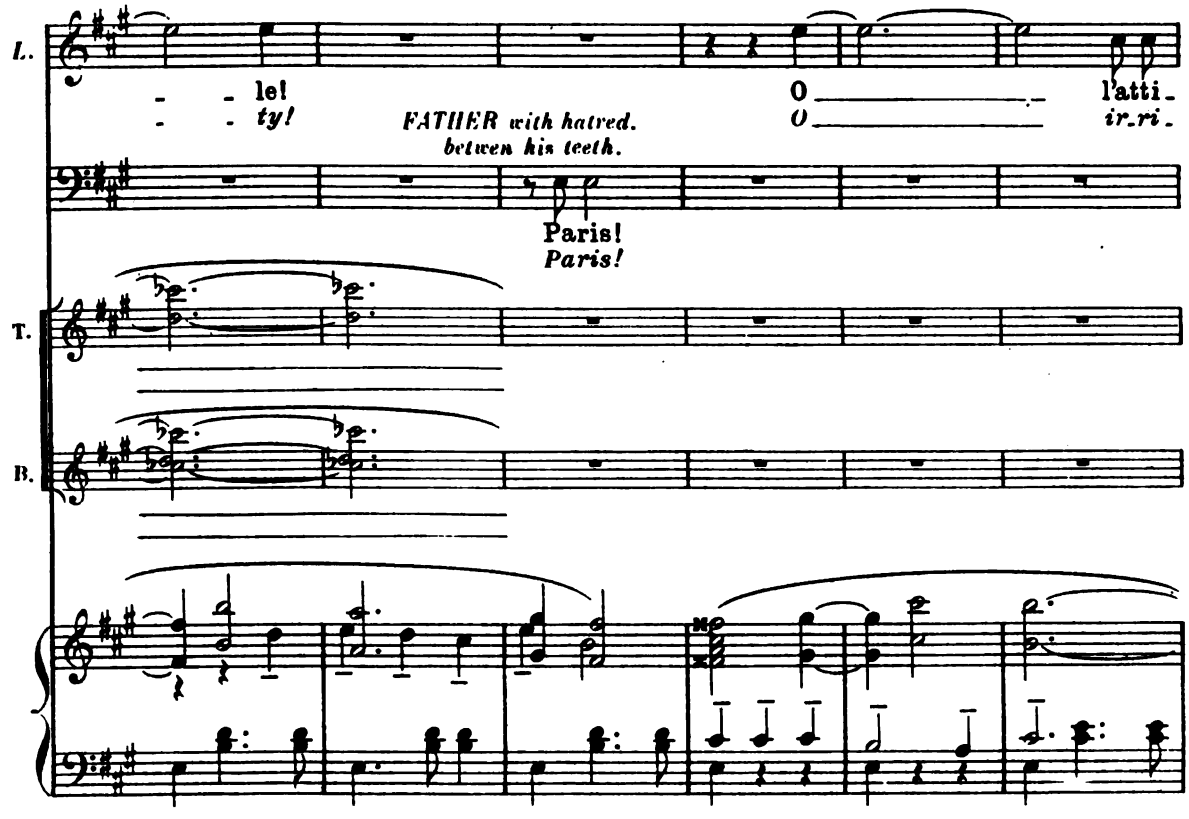

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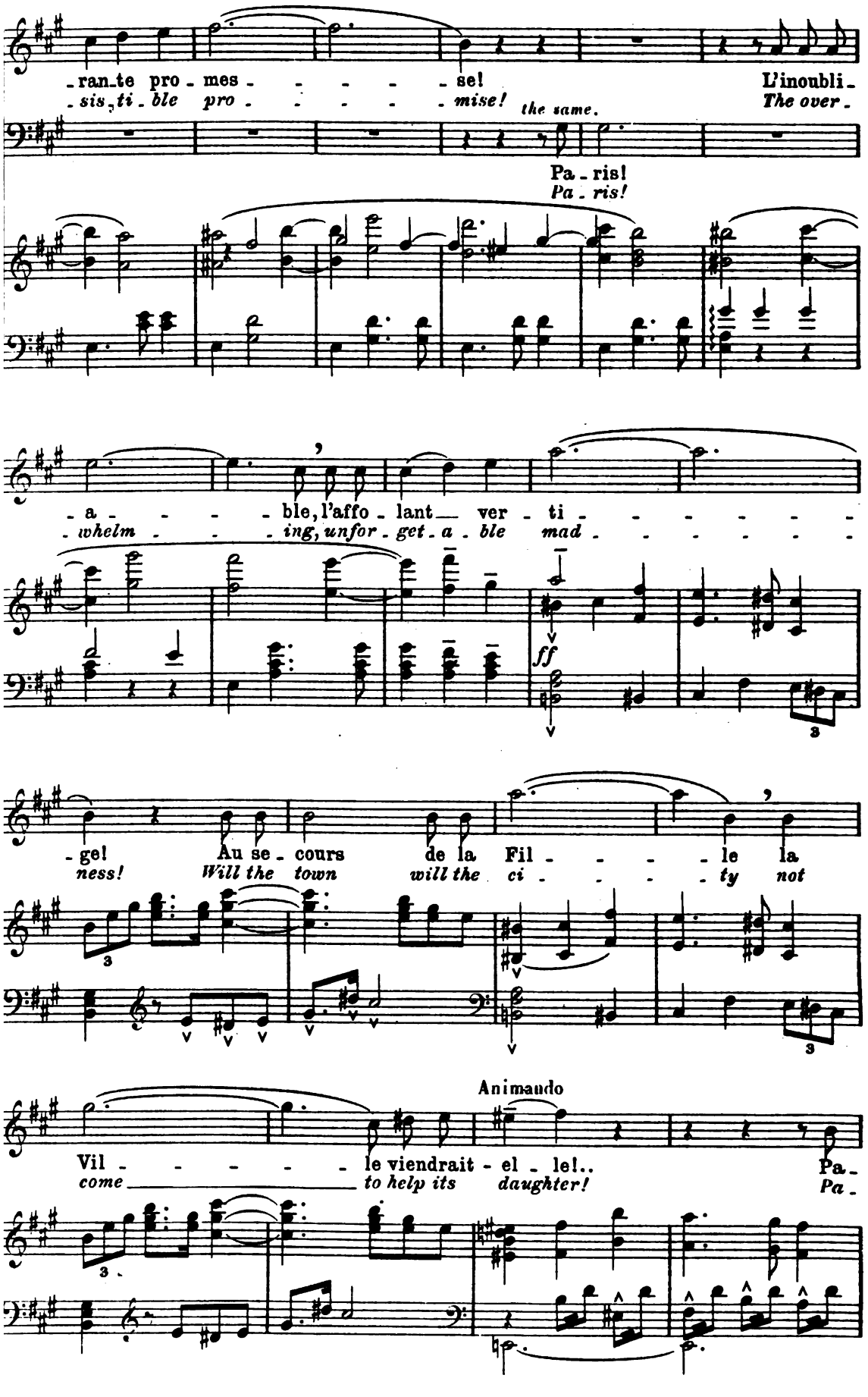

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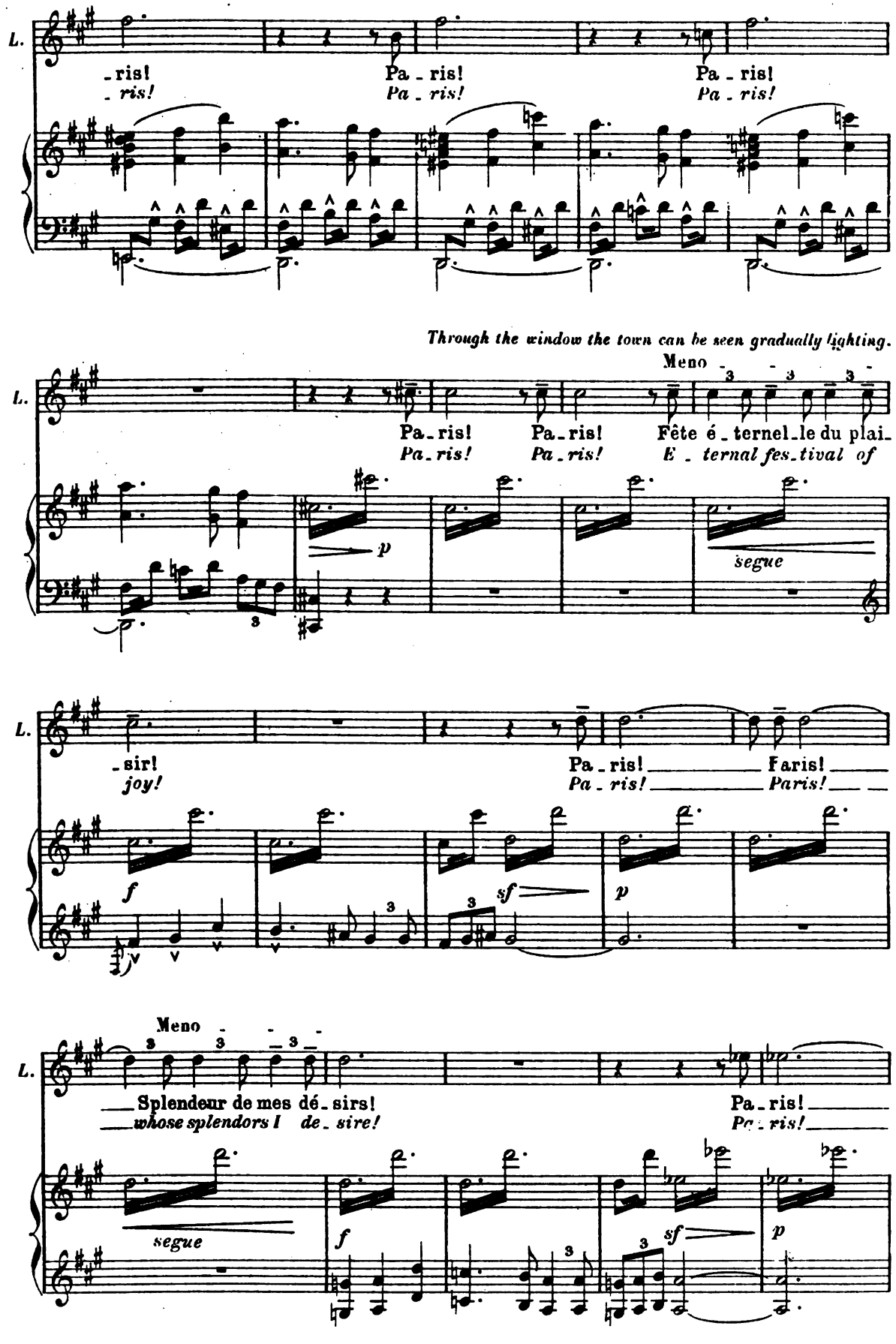

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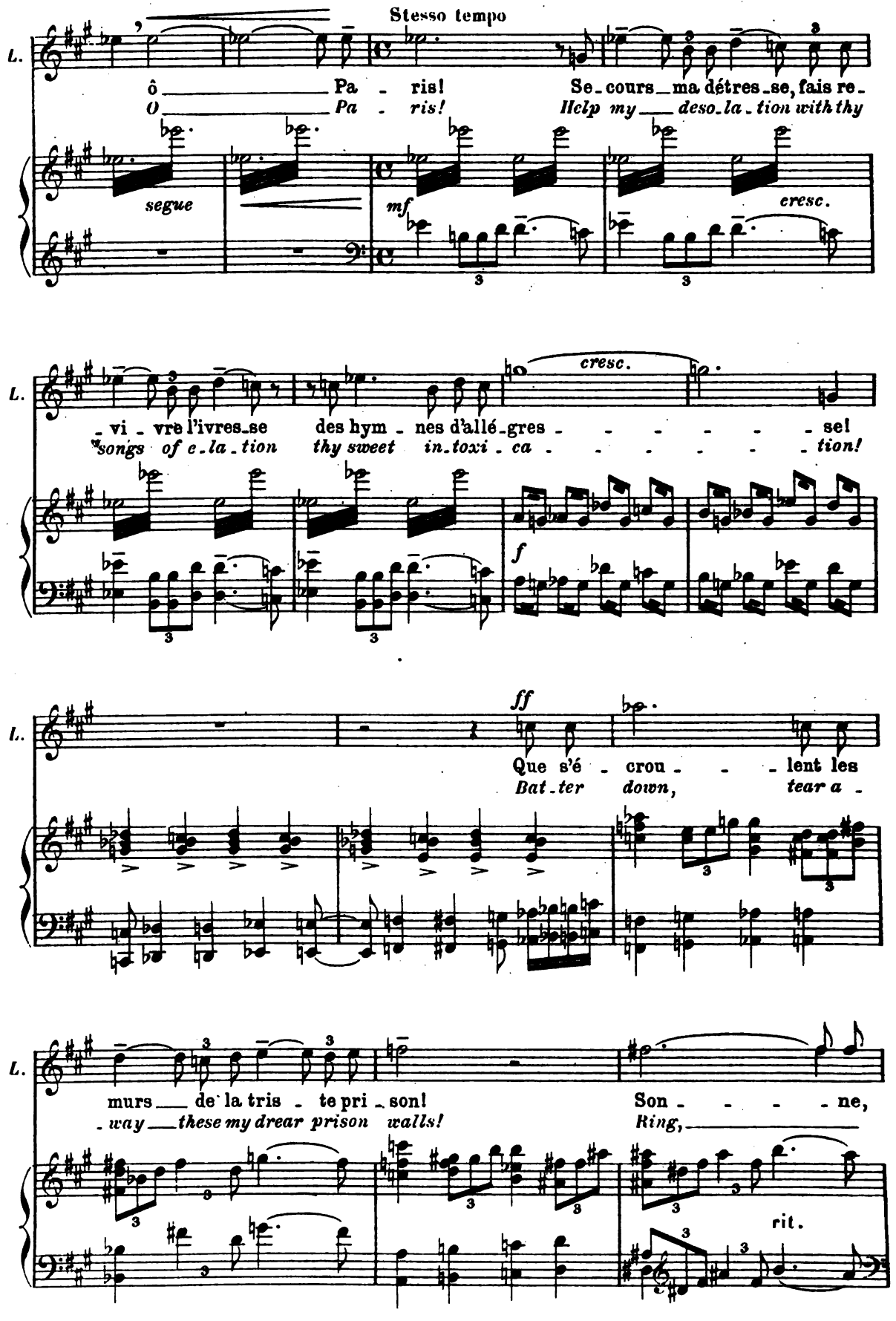

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clo - che de joie _____ des é-pousail - - les!
ye bells of joy _____ our free espous - - al!

Meno animato

L.

cloche de joie _____ des li - bres épousail - - les! Fais re vi-vre le
ye bells of joy _____ to tell our free espous - - al! Give me back the de-

p f f

Tempo di Valse

dim.

L.

char - - - - me de l'heure _____ où mon cœur _____
light _____ of the day _____ when my heart _____

p

Ped. * Ped. Ped. *

FATHER *with growing anger.*

L.

_____ bat - tait _____ con-tre son cœur! Ah!
_____ *on his _____ leapt as it lay! Ah!*

dim. pp

LOUISE

Vers sa de - meure, a - - si - - le des rê - - ves,
To where he dwells, the home of my fan - - cy,

mf

Ped. *

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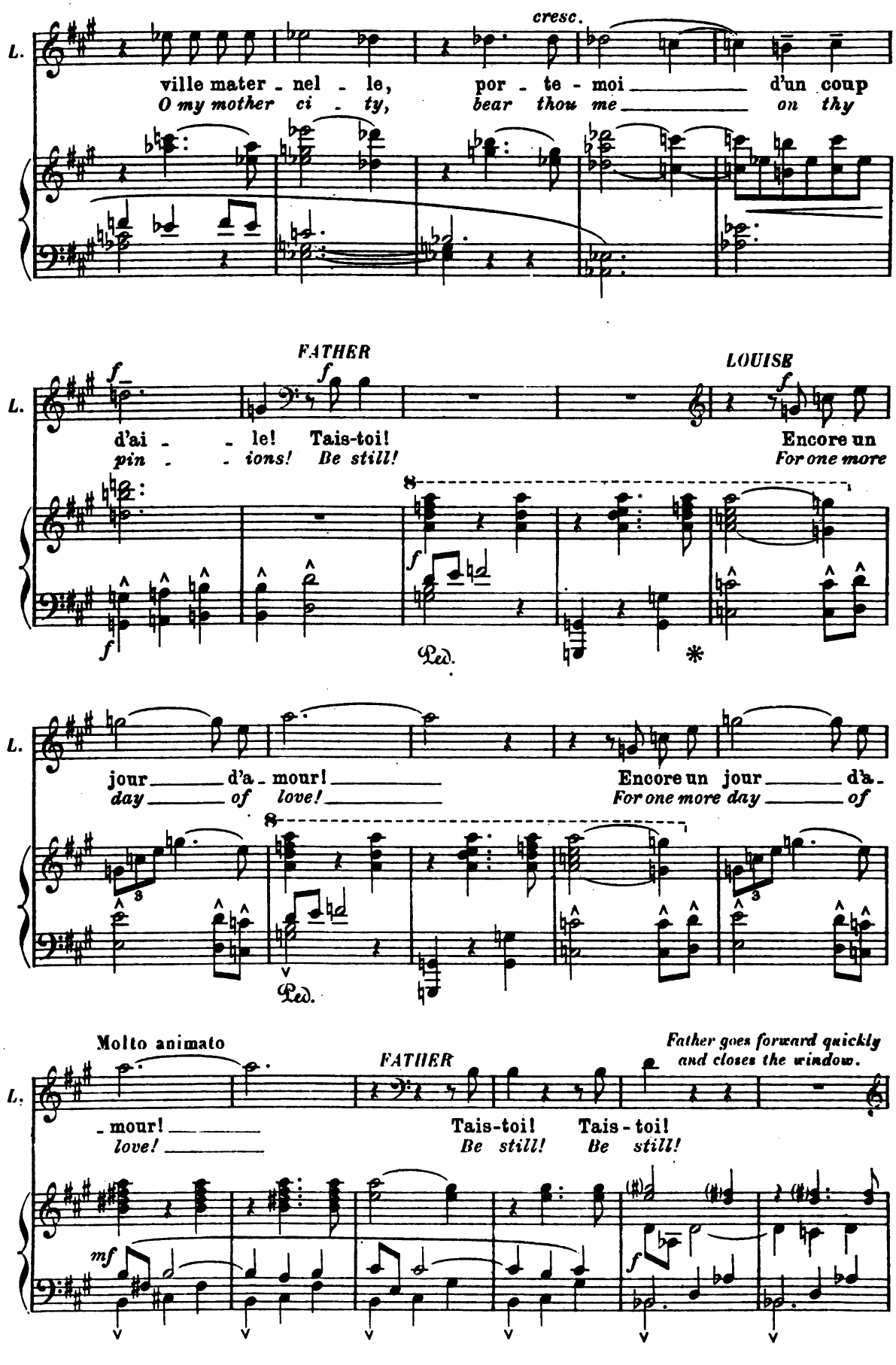

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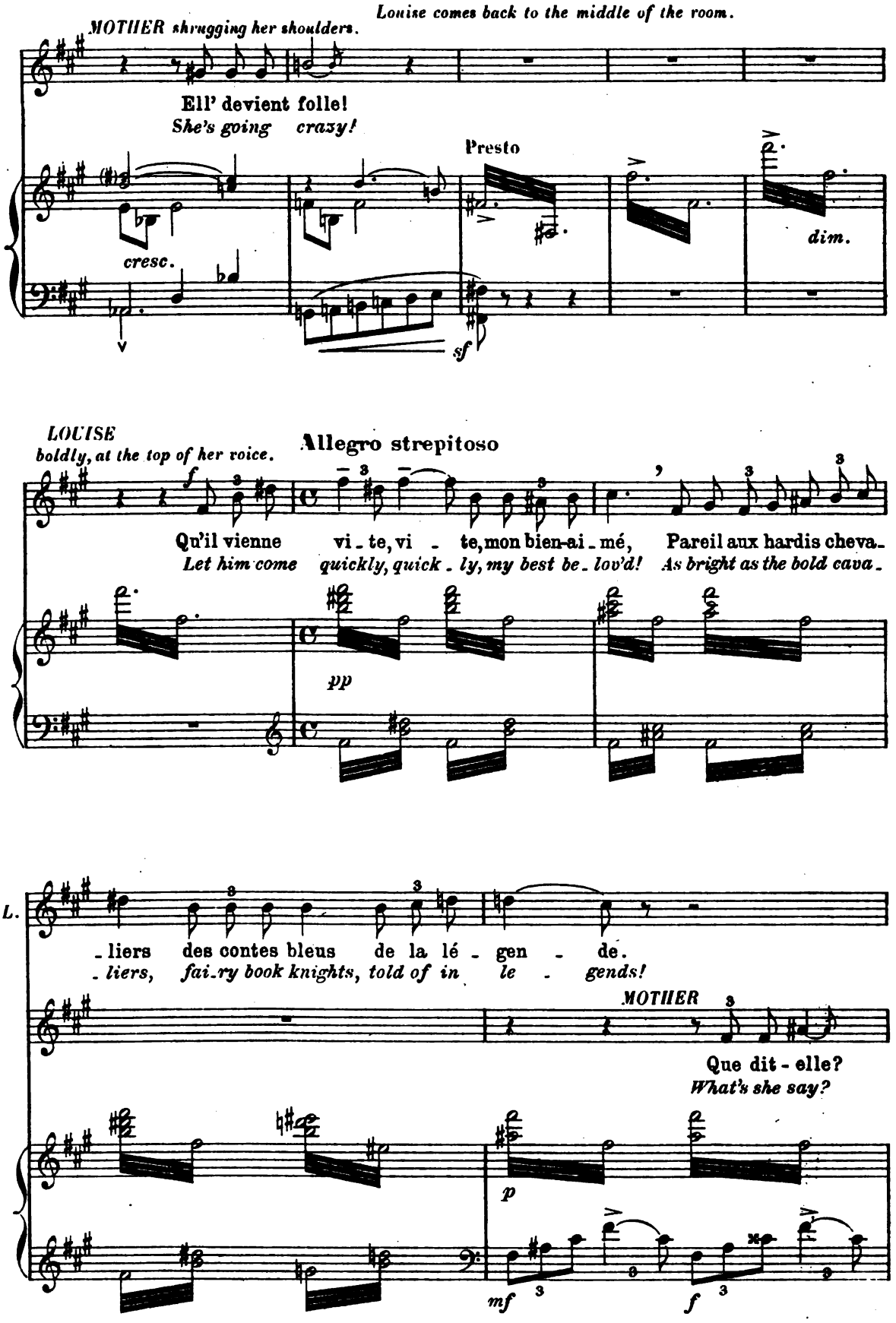

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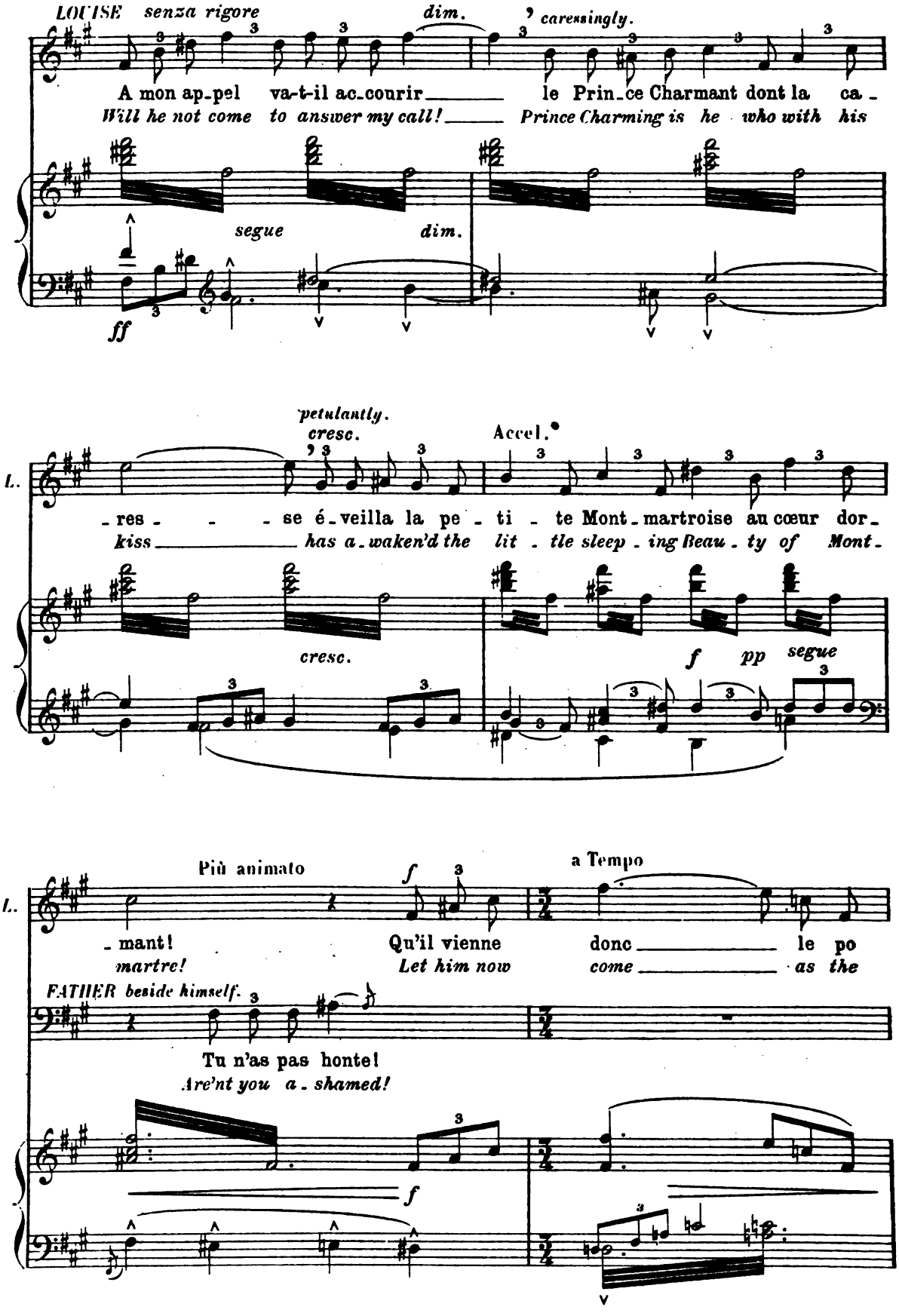

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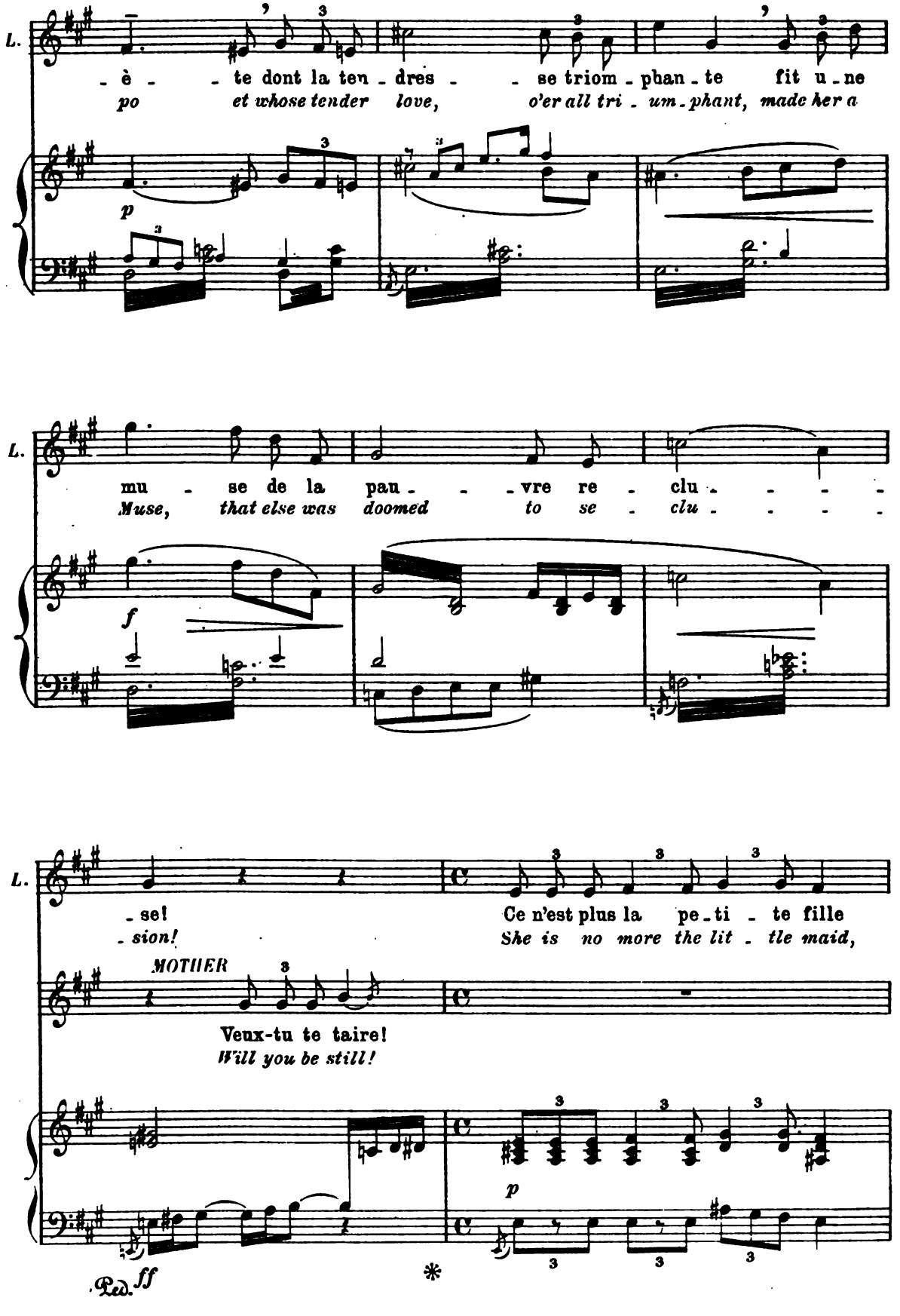

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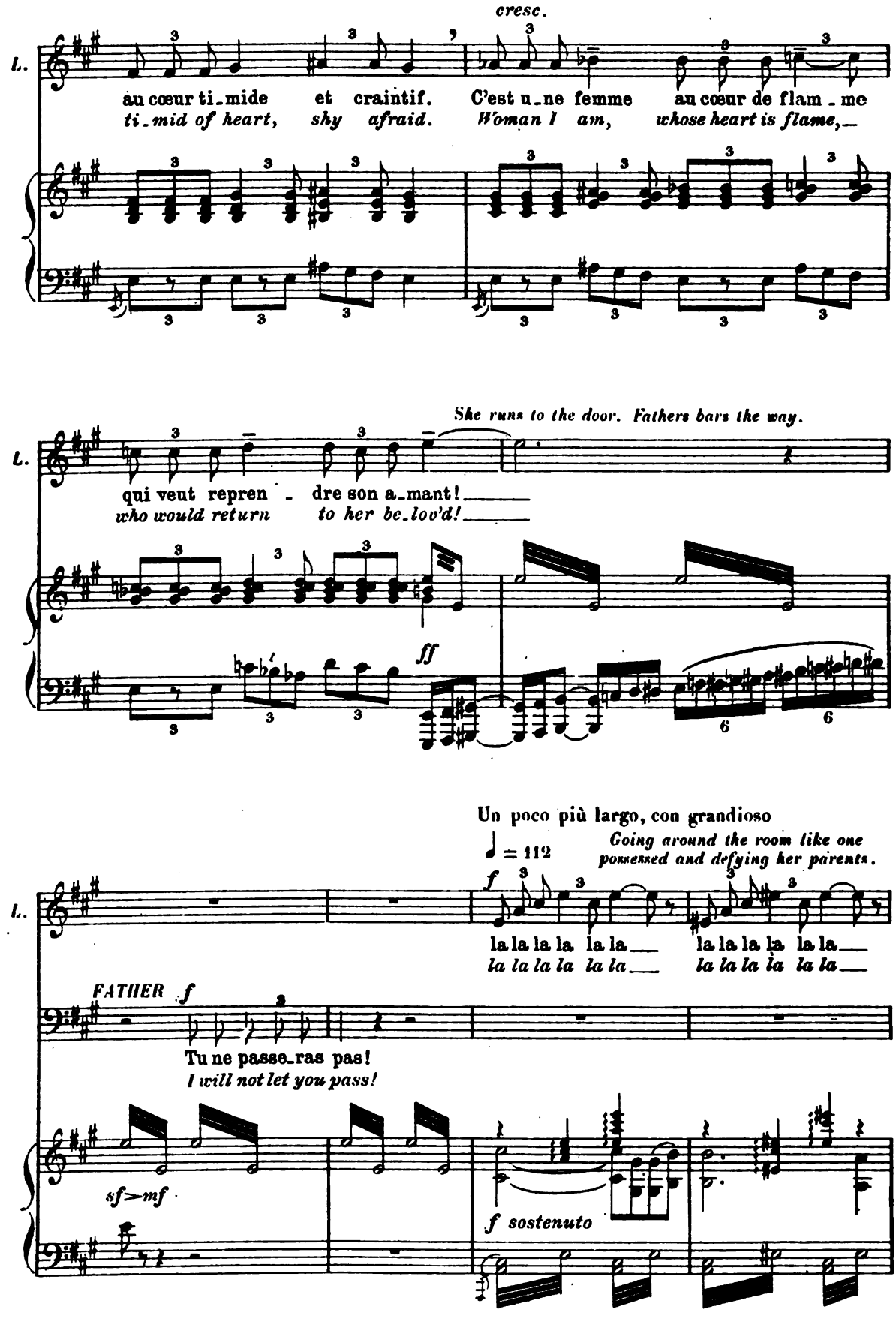

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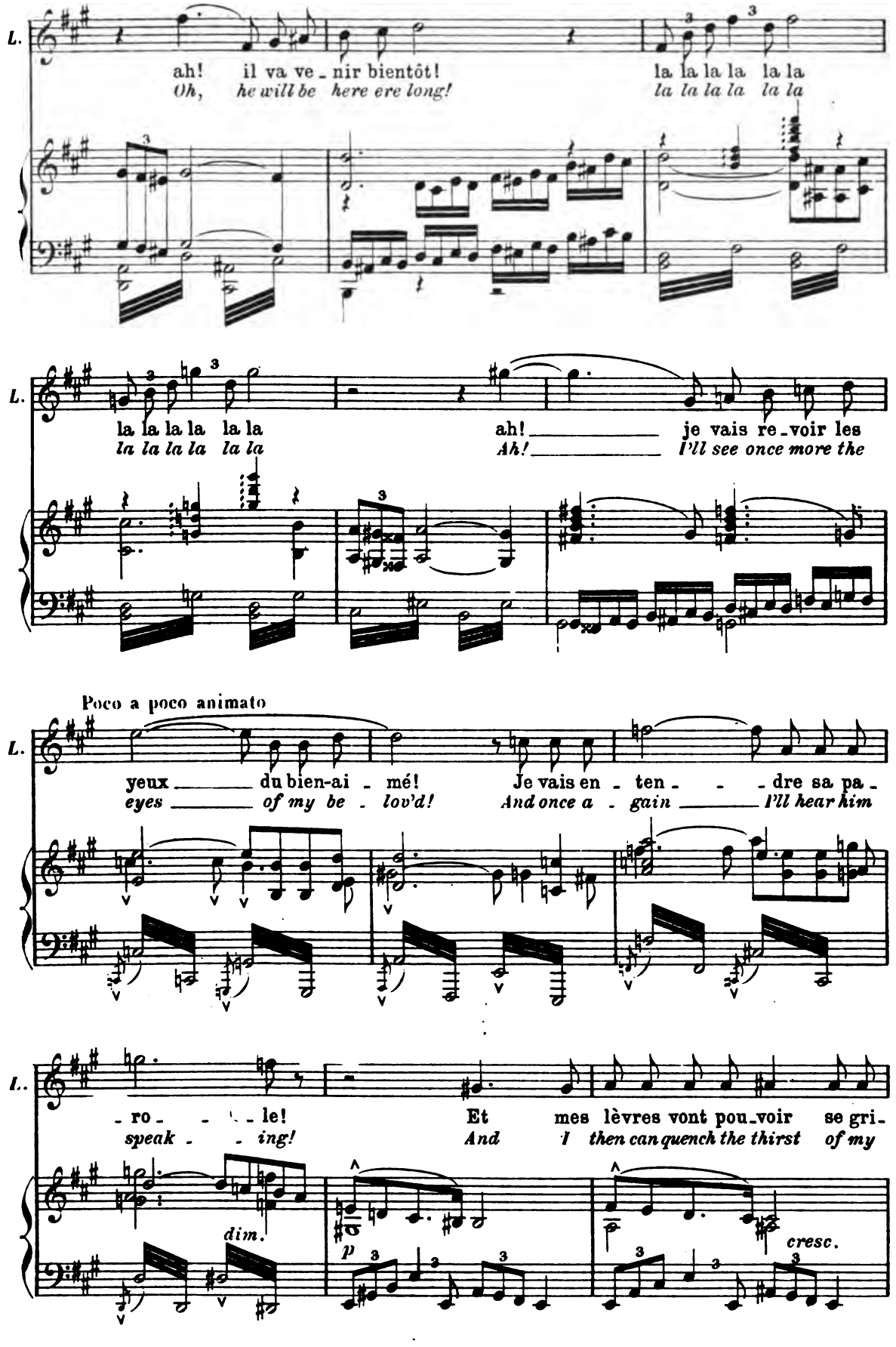

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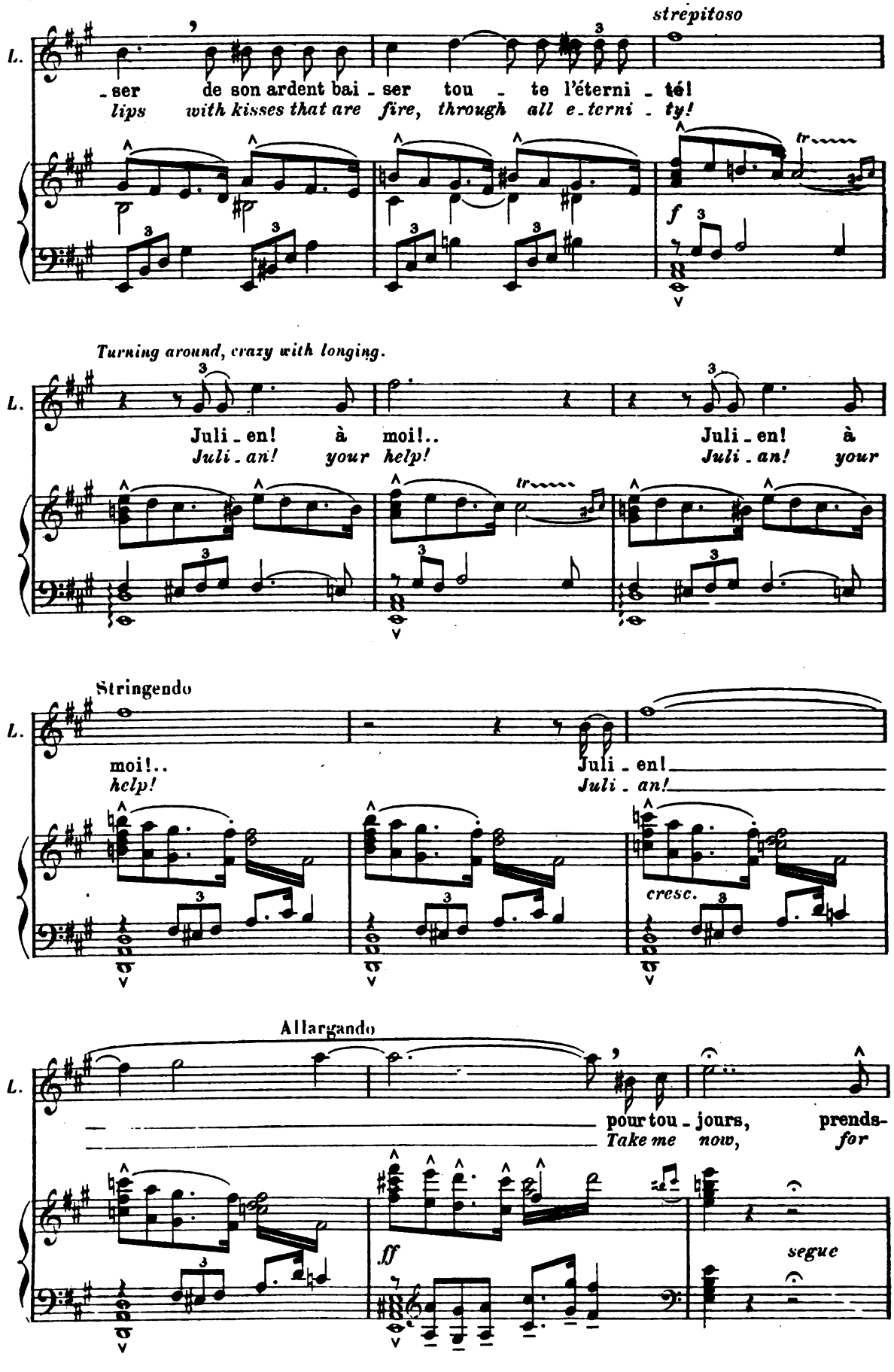

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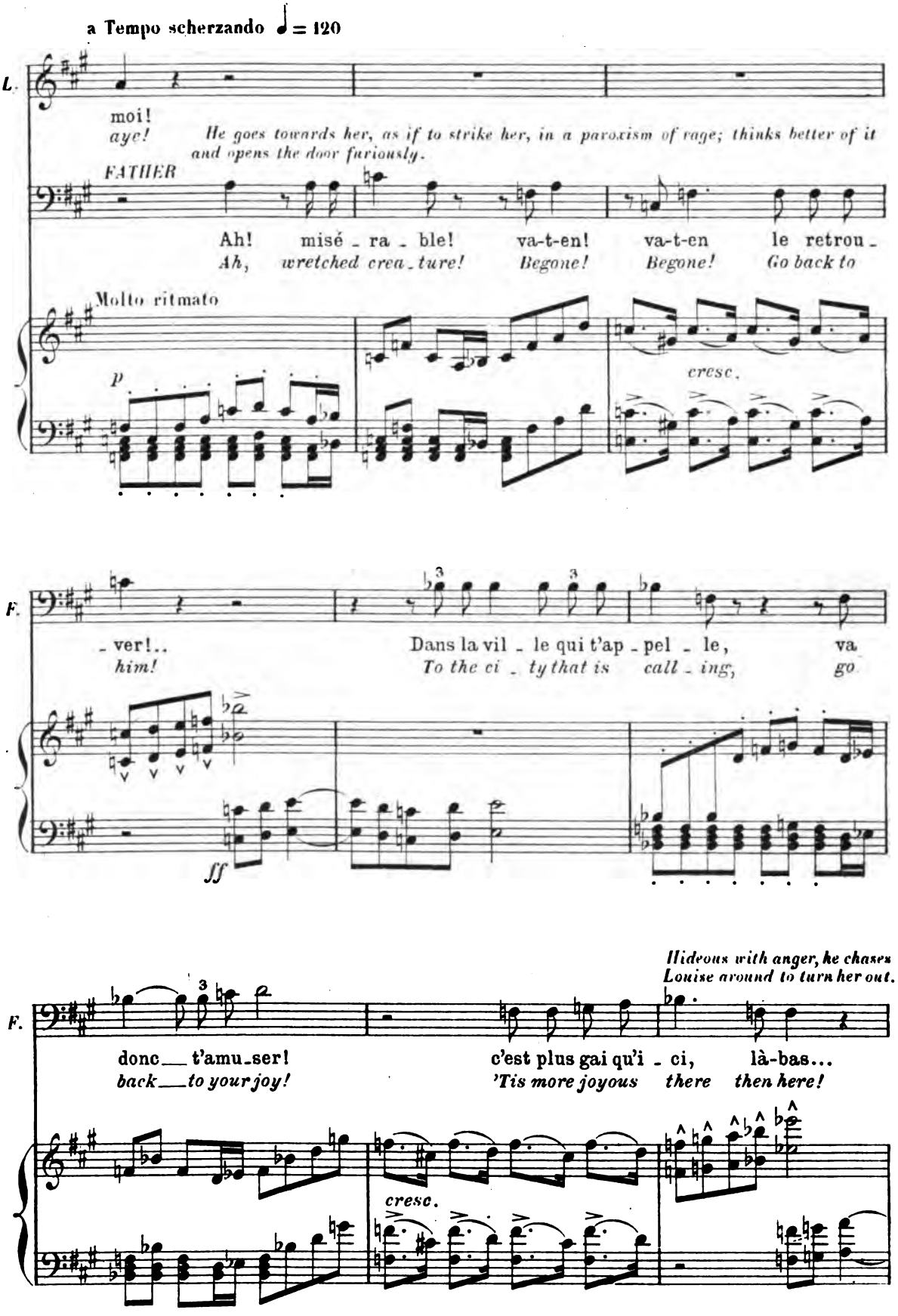

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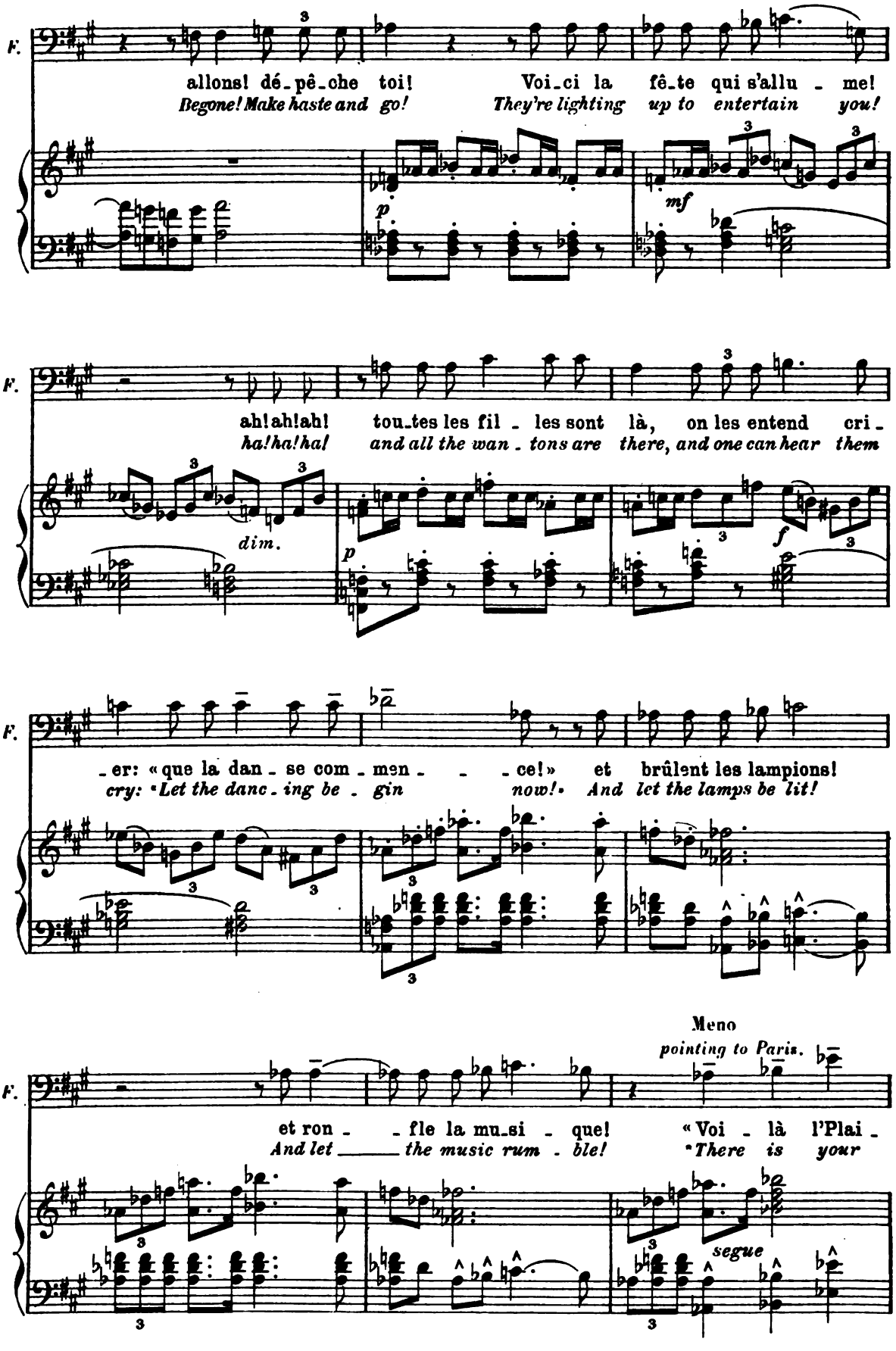

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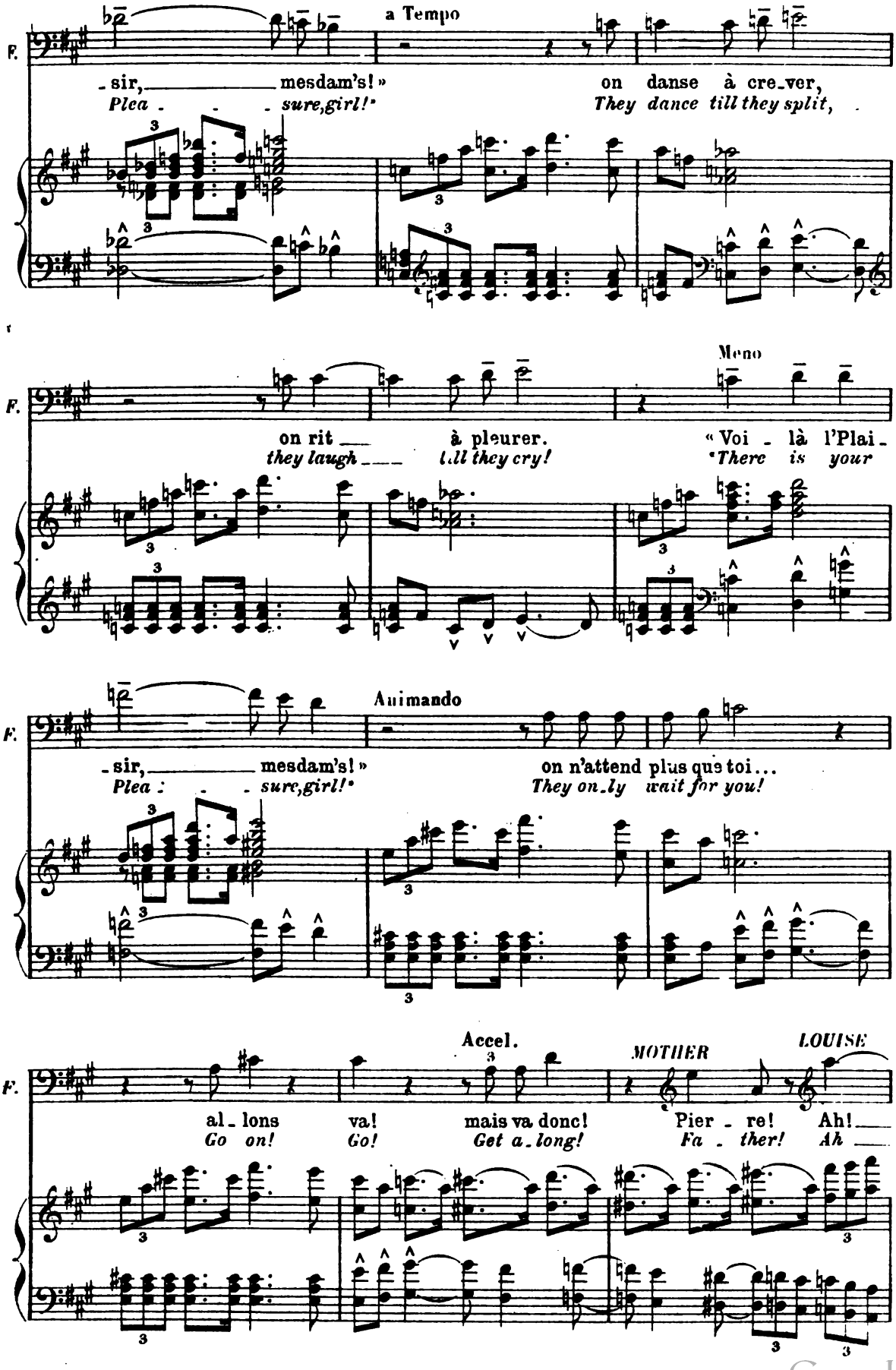

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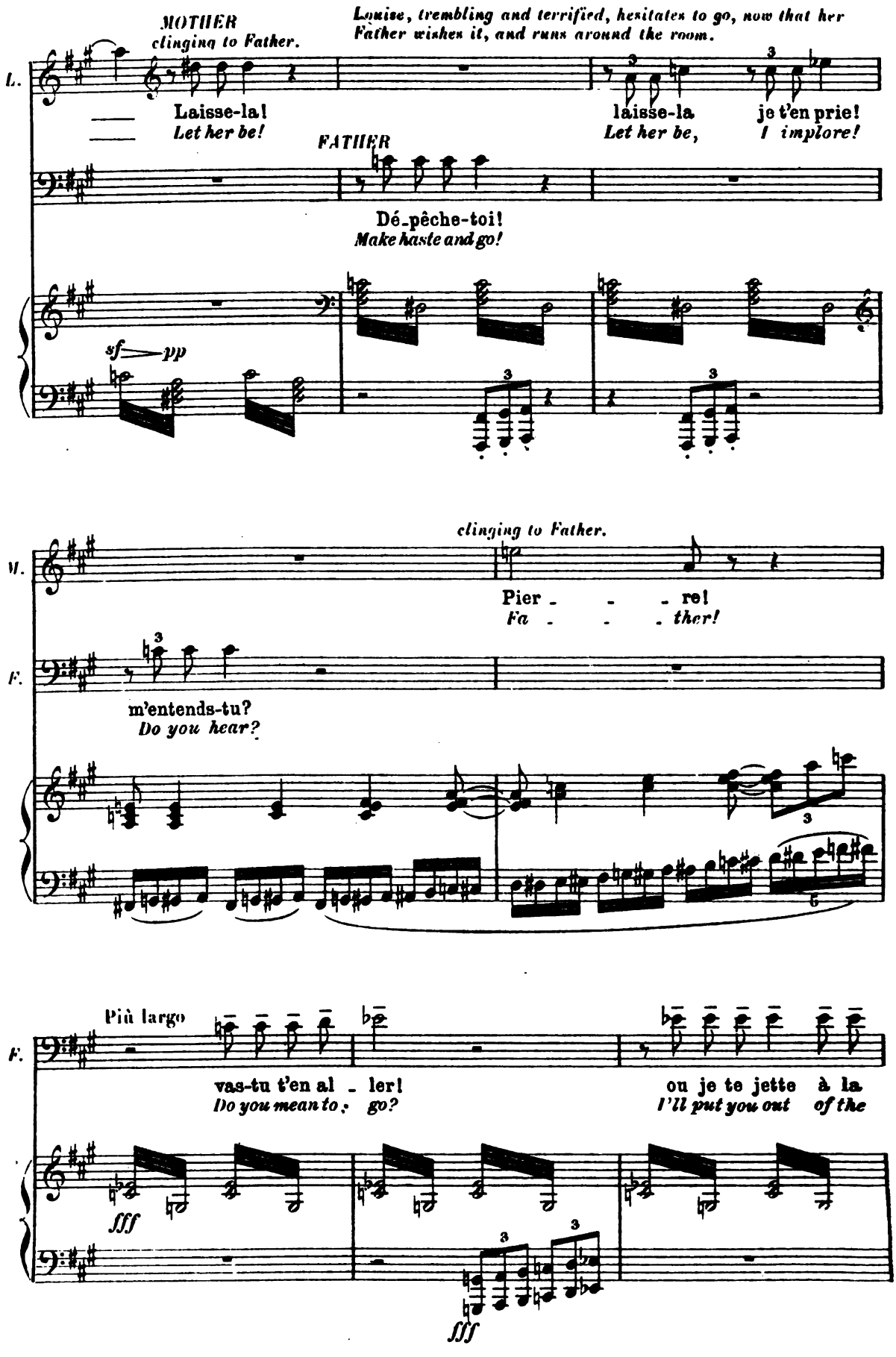

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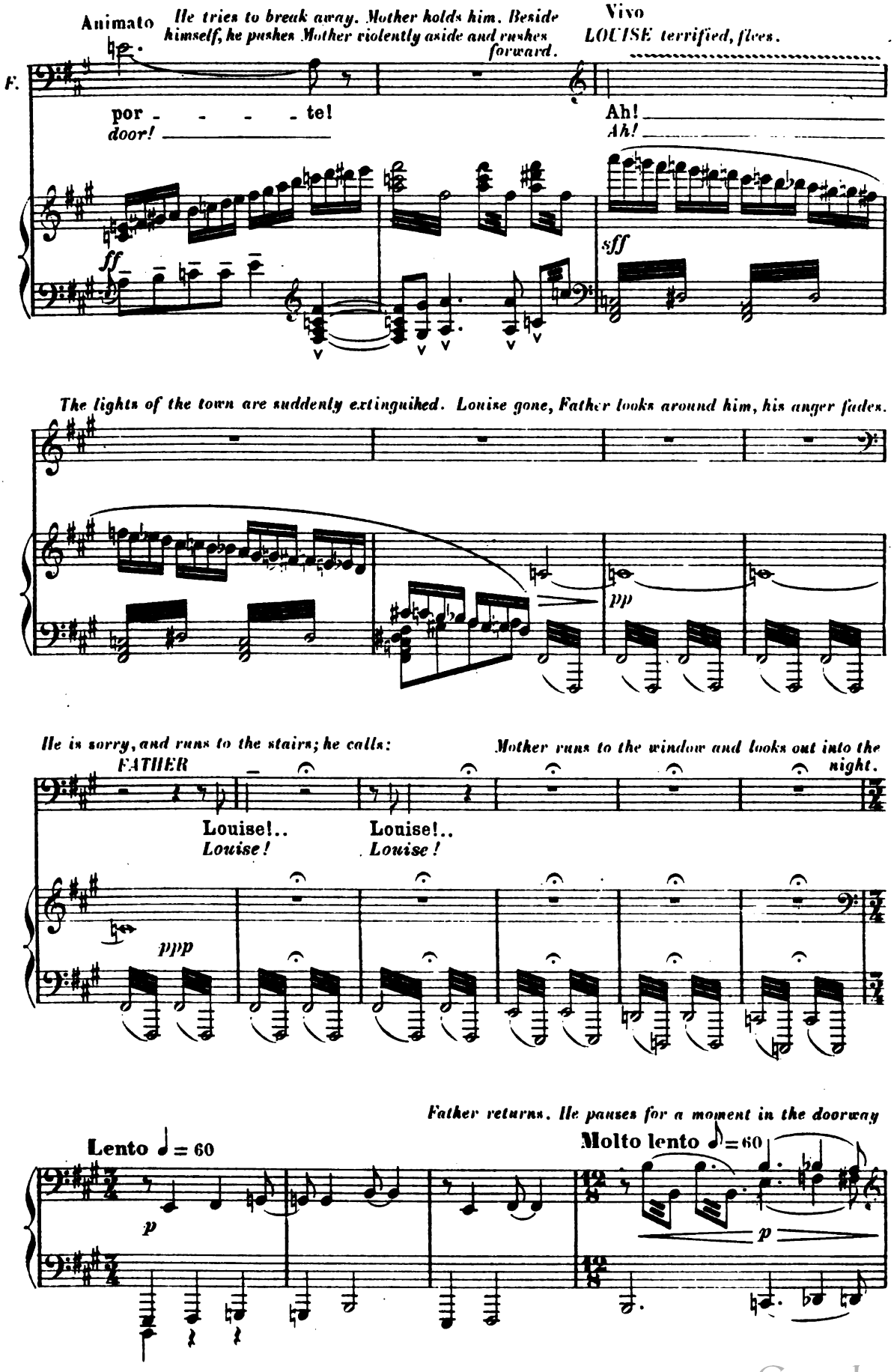

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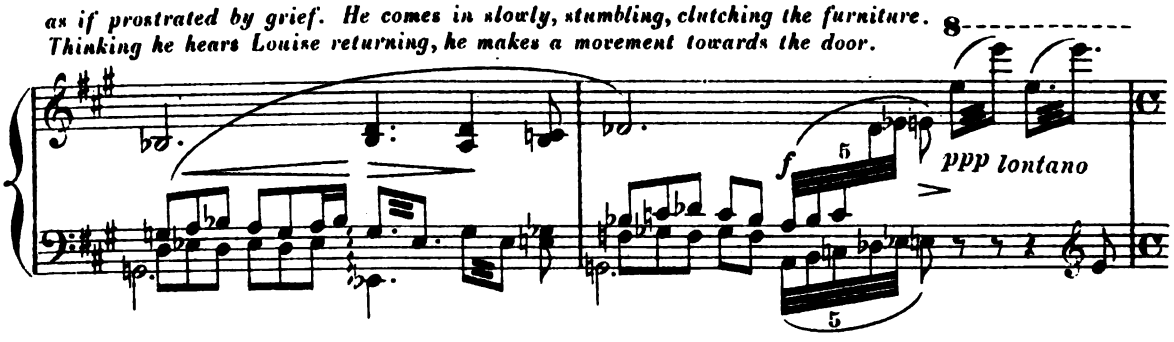
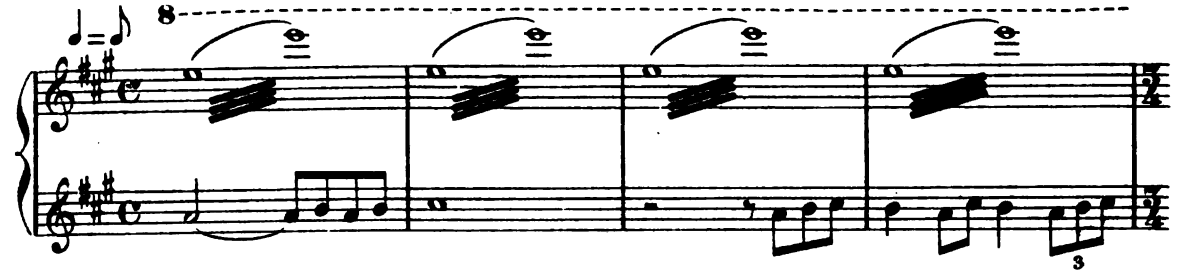
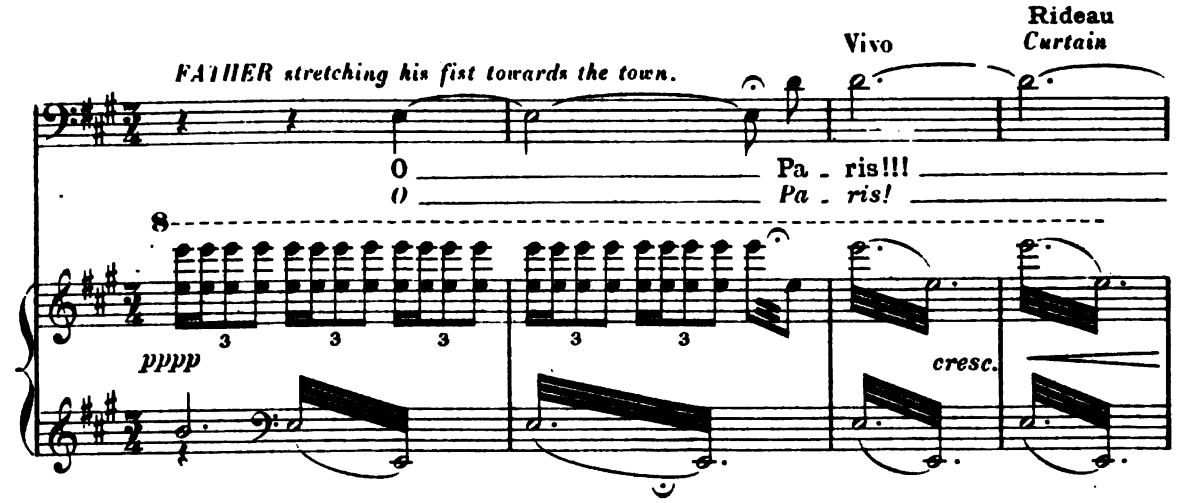
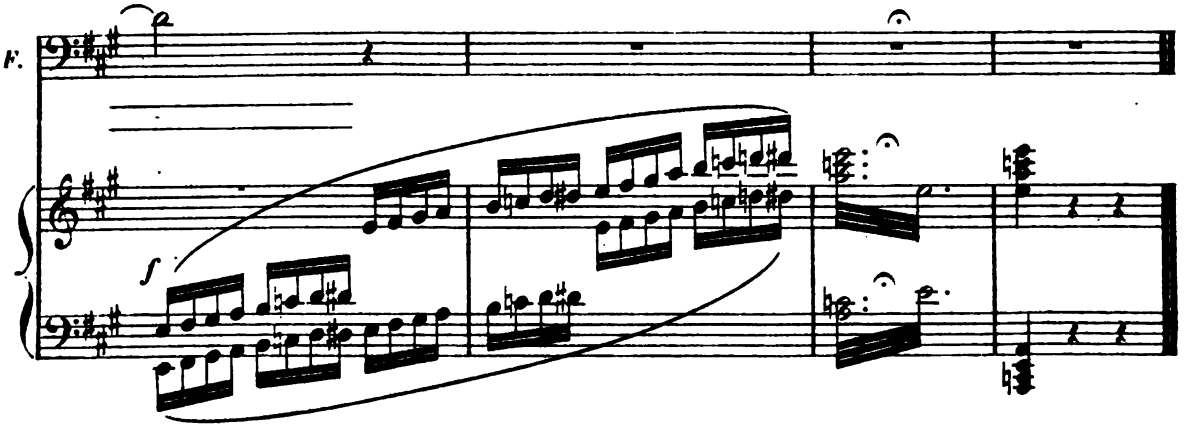
as if prostrated by grief. He comes in slowly, stumbling, clutching the furniture. Thinking he hears Louise returning, he makes a movement towards the door.



He listens to the noises without.







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